DOCUMENT RESUME

ED 349 253 SO 022 547

AUTHOR Dobbs, Stephen Mark
TITLE The DBAE Handbook: An Overview of Discipline-Based Art Education.
INSTITUTION Getty Center for Education in the Arts, Los Angeles, CA.
REPORT NO ISBN-0-89236-214-6
PUB DATE 92
NOTE 114p.
PUB TYPE Guides - Non-Classroom Use (055)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Art Education; *Curriculum Development; *Educational Resources; Educational Theories; Elementary Secondary Education; Instructional Development; Teaching Methods
IDENTIFIERS *Discipline Based Art Education

ABSTRACT

Discipline-based art education (DBAE) is an approach to art education that draws upon four art disciplines: art production, art history, art criticism, and aesthetics. This handbook is designed to help art specialists and supervisors, classroom teachers, teacher educators, museum educators, and school administrators to understand and implement DBAE. The handbook is organized into nine sections, beginning with an introduction. Section 2 offers a general definition and rationale for the inclusion of DBAE art curricula in the general education of U.S. students. Section 3 defines the content of the four art disciplines that constitute the core of DBAE. Section 4 focuses upon the instructional materials that are used in teaching a DBAE program. Section 5 is a consideration of the roles and responsibilities of the different players in DBAE. Section 6 concerns the evaluation of curriculum and instruction. Section 7 provides a thumbnail sketch of some key issues for planning and carrying out a successful implementation of DBAE. Section 8 summarizes highlights of the literature on DBAE. The handbook concludes with section 9, which contains four appendices: three papers respectively called "The Four Art Disciplines", "Becoming Familiar with Works of Art"; and "The Getty Center for Education in the Arts"; and a selected bibliography. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED349253

THE D·B·A·E HANDBOOK

An Overview of Discipline-Based Art Education

STEPHEN MARK DOBBS

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
VICKI J. ROSENBERG
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

THE GETTY CENTER FOR EDUCATION IN THE ARTS

S0022547

BEST COPY AVAILABLE

THE D·B·A·E HANDBOOK

BEST COPY AVAILABLE

© 1992 The J. Paul Getty Trust
Santa Monica, California
All rights reserved.

Printed in the United States of America.

Library of Congress Cataloging
in Publication Data
Dobbs, Stephen M.
The DBAE handbook : an overview of
discipline-based art education
/ Stephen Mark Dobbs.
p. cm.
Includes bibliographical references.
ISBN 0-89236-214-6
1. Art—Study and teaching—United States—
Handbooks, manuals, etc. I. Title.
N105.D63 1991 91-26463
707'.073—dc20 CIP

Kathy Talley-Jones, *Managing Editor*
Patrick Dooley, *Designer*
Deenie Yudell, *Design Manager*
Amy Armstrong, *Production Coordinator*
Jerry Travis, Mark Shaffer, *Manuscript Coordination*

Table of Contents

Foreword v

Acknowledgments vii

1. INTRODUCTION

Purpose of the Handbook 1

Overview of the Contents 2

2. DEFINITION

Definition and Rationale 9

The Need Addressed by DBAE 12

Historical Origins in Art Education 14

3. FEATURES

Content from Four Art Disciplines 21

Curriculum Characteristics 23

Contexts for DBAE 24

4. CURRICULUM

Commercial or Local Development 29

Cultural and Social Needs 31

Curriculum Design and Development 33

5. TEACHING

Roles of the Art Specialist and Classroom Teacher 37

Roles of the Content Specialists and Museum Educator 38

Roles of Administrator, Parent, and School Board 41

6. EVALUATION

Student Achievement 47

Teacher Competence 49

Program Effectiveness 51

7. IMPLEMENTATION

Advocacy and Commitment 55

Preservice and Inservice Staff Development 57

Community Resources 60

8. RESOURCES

Literature on DBAE Theory and Practice 63

State Frameworks for Curriculum Guidelines 65

Models and Demonstration Programs 67

9. APPENDIXES

A. The Four Art Disciplines 71

B. Becoming Familiar with Works of Art 77

C. The Getty Center for Education in the Arts 83

D. Selected Bibliography 85

Your Comments Please 95

Getty Center for Education in the Arts Publications 97

About the Author 101

Foreword

Since its creation ten years ago, the Getty Center for Education in the Arts has been involved in the theoretical development and classroom implementation of discipline-based art education (DBAE). DBAE is a comprehensive approach to art education that draws upon four foundational art disciplines for its instructional content: art production, art history, art criticism, and aesthetics. Although the amount of theoretical literature and instructional materials reflecting DBAE principles continues to grow, it has become apparent that a practical guide distilling the essential features of discipline-based art education is needed. ***The DBAE Handbook: An Overview of Discipline-Based Art Education*** is intended to provide a succinct, straightforward explication of the fundamental concepts and practices that characterize this multifaceted approach to teaching children how to create, understand, and appreciate works of art.

We are indebted to Dr. Stephen Mark Dobbs for accepting the invitation to author the ***Handbook.*** He has presented a wealth of materials in clearly organized sections addressing DBAE's definition, characteristics, curriculum, teaching, evaluation, implementation, and resources. Anticipating that some readers may prefer to use the ***Handbook*** as a reference resource skipping from section to section, while others may choose to read the sections in sequence, Dr. Dobbs provides a quick snapshot of the ***Handbook***'s purpose and contents in the Introduction.

As DBAE theory and practice continue to evolve, the Center expects to update and revise this guide periodically. We welcome having your suggestions for improvement, and we urge you to share your thoughts with us by filling out and returning the evaluation form found at the back of the ***Handbook*** to the Center. We look forward to hearing from many of you.

Leilani Lattin Duke

Director, Getty Center for Education in the Arts

Acknowledgments

The Getty Center for Education in the Arts would like to thank the individuals who graciously reviewed the text for ***The DBAE Handbook.*** We gratefully acknowledge their valuable contributions.

Kay Alexander, Art Education Consultant, Los Altos, California

Sheila Brown, Director, Arts/Gifted Education, Nebraska Department of Education, Lincoln, Nebraska

Graeme Chalmers, Professor of Art Education, Faculty of Education, University of British Columbia, Vancouver, British Columbia

Faith Clover, Arts Specialist, Portland, Oregon, Public Schools

Michael Day, Professor of Art, Brigham Young University, Provo, Utah

Phillip Charles Dunn, Associate Professor of Art, University of South Carolina—Columbia

W. Dwaine Greer, Professor of Art, Art Department, University of Arizona, Tucson, Arizona

Nancy MacGregor, Professor of Art Education, Ohio State University, Columbus, Ohio

introduction

Purpose of the Handbook

Since the emergence of discipline-based art education (DBAE) in the 1980s as a widespread method for the teaching of art in general education, considerable material has been produced to describe, interpret, and evaluate the approach. The literature of DBAE ranges from doctoral dissertations and periodical articles to commercially produced curricula for teacher use and instructional materials designed to support DBAE in classrooms. This broad treatment of both theory and practice in DBAE has produced a wealth of information and ideas that art educators can use to develop effective DBAE programs for their classrooms.

The DBAE Handbook has been written to help art specialists and supervisors, classroom teachers, teacher educators, museum educators, and school administrative personnel better understand and implement DBAE, a comprehensive approach to teaching and learning about art in grades K through 12 that draws upon content in four disciplines that constitute a basis for creating, understanding, and appreciating works of art.

The DBAE Handbook furnishes an overview of essential concepts, practices, and issues in discipline-based art education through a selective summary rather than a comprehensive or exhaustive survey. It seeks to distill important features of the approach and to discuss these in a clear manner so that the handbook might enjoy the widest possible use.

Because DBAE is a theoretical approach rather than a curriculum, it can be configured in a variety of ways to meet local instructional goals and to accommodate teachers, curriculum traditions, resources, and local circumstances. This handbook describes what the various versions of DBAE have in common—the characteristic elements that run through a comprehensive and multifaceted art education regardless of where or exactly how it is implemented. In its broad outlines there is a remarkable consistency about DBAE, so that whether it is being discussed and studied in a

teacher workshop, a curriculum development meeting, or a school board review, the major features of DBAE are present. This handbook focuses upon those consistent features.

Overview of the Contents

The DBAE Handbook has been organized to address major areas in which the reader and user of this document may have questions about DBAE. Each of the nine sections of the handbook is briefly profiled below.

1 INTRODUCTION

This initial section describes the *purpose of the handbook* and provides a compilation of key concepts, practices, and issues related to discipline-based art education.

2 DEFINITION

This section offers a general *definition and rationale* for the inclusion of DBAE art curricula in the general education of American students. This rationale has been the subject of extensive discussion within the art education field over many years and is only briefly summarized here. Such philosophical statements provide a basis for allocating instructional time and resources for art as a subject in the education of every student. The section then describes the specific *need addressed by DBAE,* which responds to a long history of art education in the schools that has not been particularly strong. This section discusses some of the reasons why art has usually played a marginal role in schooling. Finally, it sums up in a few pages the *historical origins of DBAE,* which has existed in concept and limited practice in the field for several decades.

3 FEATURES

Section 3 defines the *content from four art disciplines* that constitutes the substantive core of DBAE, the disciplines through which students may acquire the ability to create, understand, and appreciate art. These are *art production, art criticism, art history,* and *aesthetics.* There are many books available on each of these four disciplines of art; this section offers a brief definition of their content. Additional background information about the four art disciplines is available in Appendix A. Section 3 also outlines the *curriculum characteristics* of DBAE, including sequential organization, the centrality of works of art, a balanced integration of content from all four disciplines, and organization of material to reflect appropriate levels of child development. Finally, the section briefly explores the *contexts for DBAE,* including district-wide adoption of a program, systematic and regular instruction by qualified teachers, and the availability of administrative support and resources.

4 CURRICULUM

This section focuses upon the instructional materials that are used in teaching a DBAE program. It begins by outlining the arguments for proceeding with either *commercial curricula or with a locally developed curriculum.* Since there are many versions of DBAE, it is possible for districts to travel down either or both paths to reach their destinations. Then the section addresses some of the issues relating to *cultural and social needs,* such as appreciation of multicultural art traditions, the applied arts, and regard for the changing demographics of the American classroom. Finally, Section 4 lists some commercial products and describes efforts by the Getty Center for Education in the Arts to stimulate *curriculum design and development* in DBAE.

5 TEACHING

Section 5 is divided into a three-part consideration of the respective roles and responsibilities of different players in DBAE. It looks at the distinctions between the contributions of the *art specialist* and the *general classroom teacher,* each of whom has different but convergent professional backgrounds and experiences. This comparison is important because many schools and certain sections of the country have relatively few art specialists available, which places the responsibility for the art program on classroom teachers. The section then looks at the roles and responsibilities of the *content specialists (artist, historian, critic, aesthetician)* and the *museum educator,* all of whom are very involved with art, but operate in settings and use resources generally outside of the school environment. Third and finally, the section discusses the contributions that *administrators, parents,* and *school boards* can play in helping to ensure a quality art program in a community's schools.

6 EVALUATION

This section addresses one of the most daunting problems associated with the development and successful implementation of school programs, the evaluation of curriculum and instruction. The section begins by focusing upon *student achievement,* which is the bottom line in determining the adequacy of any educational program. Next, the section discusses the current situation with regard to *teacher assessment,* the review of professional competence and effectiveness of those who carry out the instruction. Finally, the section looks at *program evaluation,* which includes scrutiny of the curriculum, instructional support materials, administrative support, time and financial resources, and other dimensions of the program that are integral to an implementation plan.

7 IMPLEMENTATION

This section provides a thumbnail sketch of some key issues for planning and carrying out a successful implementation of DBAE. It begins with a focus upon *advocacy and commitment*: the building of a constituency to support the DBAE program and maintain it by articulating its values and consequences. The section then describes the necessity of *staff development* in building a cadre of teachers who are familiar with the DBAE approach and can carry out its requirements in an educationally effective manner. Finally, the section outlines various *community resources* that can help translate a program plan into a reality.

8 RESOURCES

The evolution of DBAE has been accompanied by considerable dialogue about the underlying theory of the approach as well as reports on how DBAE is being taught. Section 8 summarizes some highlights of the *literature of DBAE* for those readers and users of the handbook who wish to explore further DBAE's conceptual roots and development. It then describes the significant changes in *state frameworks for curriculum guidelines* that have paralleled the development and emergence of DBAE. This helps fill out the reader's understanding of the translation of theory to practice, as DBAE concepts are incorporated into the academic framework on which art curriculum is developed in the different states. Finally, the section outlines the kinds of *models* and *demonstration programs*, such as school-based programs or museum-based programs, which offer schemata around which it is possible to build DBAE.

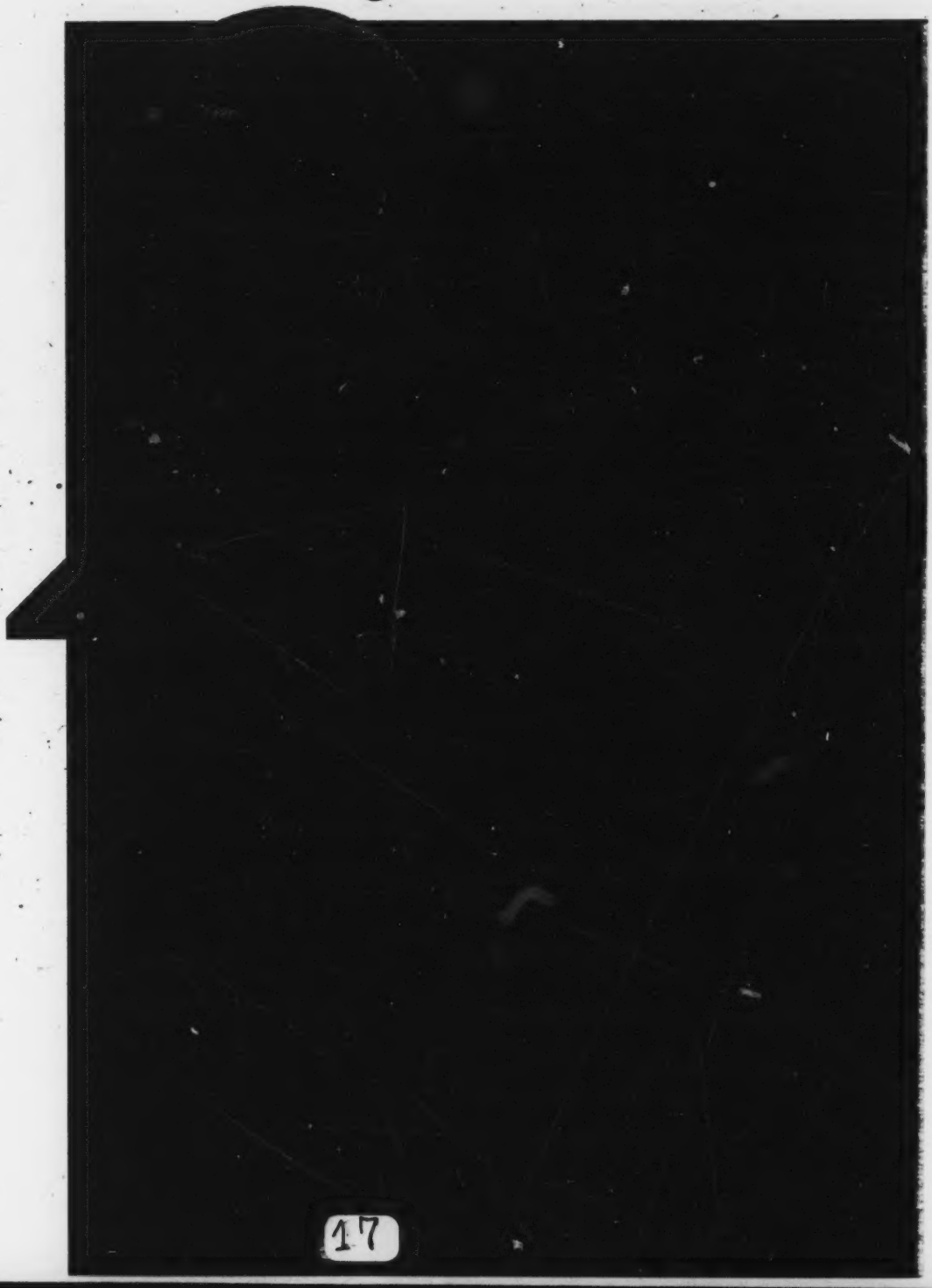
9 APPENDIXES

The final section of the handbook begins with additional background on each of the *four art disciplines*, the categories of content addressed by DBAE. The section then offers a description of strategies for *becoming fa-*

miliar with works of art, means by which students can be introduced to works with which they may have been previously unfamiliar. The next section profiles the Getty Center for Education in the Arts, which works in concert with individuals, schools and universities, and professional organizations to develop the DBAE approach. Finally, the handbook includes a *selected bibliography* drawn from a growing list of books, articles, and reports that have been produced about DBAE in recent years.

Notes

definition



Definition and Rationale

Discipline-based art education is an approach to instruction and learning in art that derives content from four foundational disciplines that contribute to the creation, understanding, and appreciation of art. Disciplines are fields of study that exhibit three characteristics:

a recognized body of knowledge or content;

a community of scholars who study the discipline; and,

a set of characteristic procedures and ways of working that facilitate exploration and inquiry.

These disciplines of art provide knowledge, skills, and understandings that enable students to have a broad and rich experience with works of art in four ways:

by making art (*art production*);

by responding to and making judgments about the properties and qualities that exist in visual forms (*art criticism*);

by acquiring knowledge about the contributions artists and art make to culture and society (*art history*); and,

by understanding how people justify judgments about art objects (*aesthetics*).

Because it is an approach and not a specific curriculum, DBAE exists in various forms. Examples of variation include selecting one or more of the disciplines as a central or core discipline(s) for helping students understand works of art; featuring alternative settings such as art museums or community centers; or pursuing newer technologies such as interactive video. However, all versions of DBAE will have certain features in common:

Art is taught as a subject within general education with a written and sequentially organized curriculum consisting of lessons containing content drawn from four foundational art disciplines. The lessons build a body of cumulative knowledge, understandings, and skills in art that can be appropriately evaluated.

Students' abilities are developed to make art (*art production*); analyze, interpret, and evaluate qualities of visual form (*art criticism*); know and understand art's role in society (*art history*); and understand the unique nature and qualities of art and how people make judgments about it and justify those judgments (*aesthetics*).

Art is implemented on a district-wide basis with administrative and community support, staff development, time and instructional material resources, and student/teacher/program assessment.

Why should art be a part of every student's general education? There are many ways to describe art's purposes and mission in both society and schools. The literature of the field of art education offers a variety of views on the importance of art. The National Endowment for the Arts, in an attempt to summarize the variety of purposes, has described four basic goals:

***Civilization*—Art provides access to significant achievements of our civilization and to those of other civilizations, spread across vast distances of history and geography. Works of art of all civilizations help provide a basis for multicultural literacy, through which students may better understand not only themselves and their own heritage but a wide variety of ideas and forms of expression representing the diverse peoples who share this world.**

Creativity—Art fosters creativity, which is the growth of individual competence and achievement in learning to say and express thoughts, feelings, and values in visual form. Creativity is not simply the manipulation of art materials, but the purposeful exercise—using skills, technologies, and materials with which the student has become competent—of mind, heart, and hand in the translation of an artist's private visions into public realities.

Communication—Art teaches effective communication and opens the doors for students to an entire world of nonverbal forms of communication that carry powerful messages in our culture and others. With television and advertising saturating American life and being a primary vehicle for popular culture, the study of art's potential to communicate ideas, emotions, and values is fundamental to students' understanding of the modern world and their ability to function effectively within it.

Choice—Art teaches students to make choices based on critical assessment, not simply personal and subjective preference. It provides many models that can help students learn to make reasoned choices and become discriminating consumers of the plethora of ideas and values that circulate in our culture. Art education nourishes the idea that life's important problems have more than one answer and that a variety of solutions may be created in response to any given problem.

In addition to these four goals for art in general education, there are more specialized reasons why art may fit well with the developmental and vocational goals that school boards, administrators, teachers, and parents have for their children. For example, art is an important tool for nurturing the mind, for developing intellectual and sensory functioning upon which almost all behavior and skills are based. Through school curricula children acquire the languages with which they communicate what they want to convey. By learning both the verbal and the nonverbal languages of

art, students gain access to the kinds of experience that visual forms make possible. By learning to read the language of art, students will be better able to function in an American culture that is heavily dependent upon and dominated by visual forms of experience.

In recent years a number of art educators have also turned to an examination of the role that visual experience and contact with works of art play in the development of cognition and higher-order thinking skills. There is increasing evidence that creative problem-solving and cross-cultural understanding may be substantially facilitated by using works of art to challenge and nurture students intellectually. There is also considerable evidence that art education contributes to the development of such behavioral and psychological traits as self-esteem, flexibility, patience, and discipline. These qualities are necessary to forge successful study and work habits in school and in society.

In sum, discipline-based art education is an approach to the teaching and learning of art that builds upon exposure to a wide variety of art forms, that encourages the development of multiple perspectives from which to view art, and that emphasizes active multifaceted involvement of students and teachers alike. It is a flexible yet comprehensive approach that acknowledges and respects the differences in teacher training, student backgrounds, local circumstances, and resources. DBAE will continue to evolve in response to the changing needs of American classrooms, while offering a consistent and coherent structure for the art education of students in schools.

The Need Addressed by DBAE

Until recent decades art as it has been taught most often in American schools has been studio or art production, which emphasizes students working with various techniques and art materials for the purposes of self-expression and

creativity. While some outcomes of this approach are valuable, the student's encounter with art is a relatively limited one in which knowledge and skills of other dimensions of art, such as the critical and historical, are often neglected. For example, students who learn only to make art may not acquire an understanding of the cultural contexts in which artists work nor receive exposure to the works of various types of adult artists. Also, production-dominated classes in schools characteristically may not provide sufficient time and attention for the analysis and discussion of many issues regarding the nature of art, despite the evidence that even very young children are inquisitive about art and enjoy learning more about it through such study.

In sum, the art-making approach alone does not necessarily provide a comprehensive and holistic experience for students. The creativity that is admired in children's art does not emerge from a vacuum; rather, art skills and competence develop from the nurturing provided by an environment that furnishes opportunity to learn about art in different ways. Furthermore, the neglect of reading, writing, and discussion skills as part of the art lesson has contributed to a perception among school administrators that the art lesson does not contribute to general cognitive goals of schooling.

In a DBAE program, students become increasingly sophisticated in their abilities to respond to a wide array of visual forms, to understand art in a cultural and historical context, and to appreciate various qualities of art objects. Students acquire these learnings over a long period of time and move from simple to more complex knowledge, understanding, and skills. These experiences combine to inform and strengthen individual students' growth as makers of art. In fact, a multifaceted approach such as DBAE better represents the variety of ideas and inspirations that many artists themselves describe when they reflect upon the creative process. Thus, DBAE is a comprehensive approach that develops students' skills, understanding, and appreciation of visual art forms.

Historical Origins in Art Education

From the earliest appearance of art teachers in public schools, there were those few and special instructors who provided their students far more than was required. In the early days of the twentieth century, when drawing dominated the curriculum, some art educators brought sepia-tone pictures into their classrooms or took their students to the newly opened art museums to do "picture study" and see adult work. Later, when progressive educators postulated a role for art in helping to shape personality, character, and even intellectual powers, some art educators focused on the vocabulary of art, including the elements of design, by which students could learn to critically assess and communicate what they saw and what they thought and felt about it. These ideas remained supplemental to the studio approach, which emphasized hands-on work with art materials, that dominated art education theory, professional preparation, curriculum guidelines, and art activity in the schools at all levels.

The studio or art production approach also has its roots in the history of art. The first schools for Western artists developed during the Renaissance, when large numbers of apprentices and students would study under the guidance of a master artist. Raphael, for example, is known to have taught and worked with many other painters who hoped to learn from his brilliance. The Renaissance was also the time when the view of the artist as a liberally educated person developed. This marks the beginning of the Western notion that artists were not simply artisans, but were also working with their minds.

In Europe by the eighteenth century the development of academies and salons for the instruction and exhibition of art provided further opportunity for acquisition of studio skills. But at the Royal Academy of Art in England, in France, and in other places, such writers and teachers as Sir Joshua Reynolds underscored the importance of conjoining technical vir-

tuosity with a critical appreciation and a knowledge of the history of art and artistic styles. Similarly, in the East and in many indigenous cultures art making was, and is, learned with reference to historical and aesthetic precedents.

When early artists in the United States organized the Pennsylvania Academy of Art in the 1790s in Philadelphia under the leadership of such men as Charles Willson Peale and John Trumbull, their purpose was to imitate the European art centers where artists could obtain the professional studio skills necessary to perform and make a livelihood as portraitists, history painters, or landscape artists. This was followed in the nineteenth century by the development of other art schools and in the second half of the century by the appearance of art departments in colleges and universities. Although art history as a discipline remained to be defined, such teachers as Charles Eliot Norton at Harvard were teaching history as part of a liberal education. Yet art production skills would dominate public school elementary and secondary art education from its origins in the 1870s for almost a century.

By the turn of the twentieth century, art education in schools featured a variety of established themes: drawing development, which facilitated the acquisition of eye-hand coordination useful for penmanship and occupations; picture study, often coordinated with language texts teaching virtue and moral values; and manual arts, helping youngsters especially in kindergarten and the primary grades learn how to use tools and to make practical objects. But new themes were also developing; the psychological study of students initiated in the nineteenth century by the Child Study Movement resulted in an interest in children's drawings and what they revealed about mental and emotional growth. The valuing of art as a source of creative expression for students, an opportunity in the curriculum for feelings and personal characteristics to be shaped, arose from the long tradition

of empirical study in art education that began with the classification and analysis of children's art works going back to the 1860s.

By the 1920s and 1930s, the influence of the Progressive Movement was manifest in art education by an increasing emphasis on creativity and play as developmental tools. The child's own artwork was viewed as a special opportunity for idiosyncrasy in a school culture dominated by rules in every other subject area. A romantic mystique emerged about the "child artist," who saw and represented the world with an innocent and embracing vision. But art education retained its practical side as well. In the 1940s and 1950s, textbook writers featured new themes such as art for good citizenship and art in daily living. These orientations of art as a means to serving personal and social goals appealed to teachers but may have contributed little to expanding children's artistic skills or horizons. The minimal instructional time available for art in the classroom, especially as students moved into the upper grades, was frequently used for holiday-based crafts and decorating the bulletin boards in school corridors.

In the 1960s a new era dawned for art education with increasing consideration by art education theorists and practitioners alike of a more comprehensive, inclusive approach to instruction and learning in art. The perception that children could be exposed to a wide range of activities in art that would make their experience in fact more like that of artists prompted the emergence of broader goals for the field. This idea was also based on empirical study, which indicated that the development of visual perception plays a critical role in mental functioning. Emphasis on the psychological importance of art, and especially its association with affect and emotions, had been a tradition in art education since the nineteenth century and was the basis for much of the creativity and self-expression rationale used to justify art's role in the curriculum as a shaper of personality. But the new emphasis on cognitive growth made it evident that art education had a major contribution to make to the shaping of children's minds, a principal goal of American

education. The focus on cognition in art was also consistent with the humanistic notion that children should be encouraged in their fullest potential.

This new emphasis on art as an intellectual activity alongside the more widely accepted and traditional association of art with emotions attracted the attention of social scientists, humanists, and others to the issues of art education. There had been earlier interest in the intellectual component of art experience by Walter Sargent, who saw the contribution of imagery to language development. In addition, John Dewey refused to separate cognition and affect, arguing that these were simply different facets of the same coin, indispensable to one another. Multifaceted approaches to art education that prized cognitive and affective outcomes began to develop in curriculum studies in the 1960s. A seminal conference at Pennsylvania State University in 1965 and the curriculum theory work of Manuel Barkan helped set the stage for a more expansive art education. Model programs around the nation, such as the Kettering Project at Stanford University, featured productive, critical, and historical domains of learning for elementary art; the Aesthetic Education Project at the Central Midwestern Regional Educational Laboratory (CEMREL) developed materials to help students learn critical and historical concepts about art. Thus, the origins of DBAE can be traced strongly to the mid-1960s and to the growing interest and support for a comprehensive, multifaceted art education.

In the 1970s the movement toward a new approach was given additional impetus by the efforts to revise decades-old state curriculum frameworks and guidelines to delineate a more ambitious vision of what children ought to experience in art in schools. For example, in California a framework was adopted that built the art program around four cornerstones: aesthetic perception, creative expression, cultural heritage, and aesthetic valuing. Such comprehensive schemes were to become the rule rather than the exception in most states as the decade passed. In the 1980s the com-

prehensive approach was adopted by most state departments of education in curriculum frameworks throughout the country.

Further support for a comprehensive, multidimensional approach to art developed in the major professional organization, the National Art Education Association. Through the promulgation of its *Quality Goals Statement,* which appeared subsequent to the first published discussion about DBAE, the NAEA promotes in addition to activities of creating art those that focus upon other dimensions of art such as the critical and cultural-historical. By the mid-1980s the phrase "discipline-based art education" had been coined, but the ideas that gave rise to it had existed in the field and were actively discussed in the literature throughout the previous quarter-century.

Notes

3 features

Content from Four Art Disciplines

The content of DBAE is based upon four activities that people do with works of art and the respective disciplines through which such aspects of the art experience may be studied and explored:

Art Production—**People make artworks by creating images intended to have expressive or aesthetic character. Artworks demonstrate the power of imagery to convey emotions and feelings, concepts and values, and many kinds of cultural and social meanings. The creative production of new works of art involves the active manipulation of selected materials using various techniques that elicit the desired visual effects. Those persons who do such work are known as artists and they are involved in *art production*.**

Art History—**People can understand and value the contributions of art in society and culture by exploring art in a variety of historical contexts and recognizing and appreciating the singular qualities of style developed by individual artists and schools (i.e., groups of artists who share similar concerns or who employ similar techniques). This enables art objects to be potentially understood both for the aesthetic qualities they possess and for the significant messages and values artworks carry across time and space to later generations and to other cultures. The pursuit of such study in understanding the multiple historical, cultural, and stylistic dimensions of works of art is *art history*.**

Art Criticism—**People look at artworks and experience the impact of visual properties and qualities in the works. Those who cultivate this ability to look at art, analyze the forms, offer multiple interpretations of meaning, make critical judgments, and talk or write about what they see, think, and feel about art are doing *art criticism*.**

***Aesthetics*—People reflect upon the experience of art, its impact and meaning. Such judgments depend upon an understanding of art's meaning and value, the nature of art objects, and the elements that make the experience of art unique. Children as well as philosophers and social scientists are curious about and raise such questions; they are studying, even if with different vocabularies, the discipline of *aesthetics*.**

It is through these four disciplines or areas of study and exploration that students acquire the content that makes art education substantive and consequential. Familiarity with the content of these disciplines equips students to relate to art in the different ways indicated. DBAE labels these *art production, art history, art criticism,* and *aesthetics,* but it would also be perfectly acceptable to consider art production as "creative expression," art history as "cultural heritage," art criticism as "perception and response," and aesthetics as "talk about art." The point is not the nomenclature but the recognition that all of these areas of learning are necessary to a full and complete art education experience.

It is also useful to consider a broad definition of *art.* DBAE does not recognize only paintings, drawings, sculpture, and architecture as art objects, nor does it require that artworks be selected from any one culture, style, or historical era. Suitable content for study in the four disciplines may be selected from "fine," applied, craft, and folk arts, such as ceramics, weaving and other textile arts, fashion design, and photography. The point is to offer students a variety of visual images and objects that carry unique meaning for human beings.

Curriculum Characteristics

DBAE curricula may differ in emphasis, details, types of activities, examples of artworks from different cultures, and other aspects, but they will all have the following characteristics in common:

Written lessons **help ensure that the learning activities in each grade level have been planned and are coordinated with other grades. This permits continuity and does not make the success of the art program subject to personnel changes in the school. New teachers are apprised by a written DBAE curriculum as to what is required in the district and what students have previously experienced. Another way to make the point is to remember that we want students to have twelve years of art education, not one year of art education twelve times.**

Sequential organization **and articulation of lessons reflect the natural learning processes of acquiring simple concepts before more complex ones, enabling students to build their knowledge, skills, and understanding in a clear and logical fashion. Art educators may have different ideas about what constitutes a legitimate sequence in any DBAE content area, because there has never been a national consensus based on child development or any other criteria.**

Works of art **by mature artists from many cultures are central to the organization of curricula and to integration of content from the disciplines. The use of adult work for study of art in DBAE is based upon the competence and power embedded in such works to produce understanding of works of art. Student artworks and works by other young artists can benefit from the inspiration and ideas furnished by mature works of art of varied historical, social, and cultural sources, including but not confined to those viewed as original works in museums and reproductions.**

Balanced content **from the four art disciplines reflects the concern and respect for the various contributing areas of art that make up the students' experience. The amount of time and attention to be devoted to each of the four art disciplines will depend upon the different forms of DBAE curricula and be determined by such variables as the student population, instructional resources, and program emphasis. It is important to emphasize that the content is integrated from ideas, materials, and other resources from the four art disciplines.**

Developmentally appropriate **learning activities are organized to maximize student learning and recognize appropriate learning and developmental levels. DBAE can be structured in ways entirely consistent with the considerable body of knowledge that has been acquired by art educators and others about how children grow and learn in the arts. For example, teachers may adapt DBAE to meet the gender, economic, and cultural needs of their students.**

Contexts for DBAE

The teacher in the classroom, in even the most autonomous school setting, is always a part of one or more larger contexts, the environment of the school and its overall curriculum. Therefore, for DBAE to succeed, there must be support in those contexts for quality art education to take place. A full and effective implementation of DBAE therefore requires that the following conditions are met:

District-wide adoption **of the curriculum helps ensure that students will enjoy a continuous art program as they move through schools in the district and that no student will be denied a quality art education because he or she attends one school rather than another. District-wide adoption helps guarantee equality of curricular opportunity and art education**

in all students' programs. Some districts may phase in their schools, by grade level or otherwise, but eventually all schools in the district need to offer DBAE if every student is to have a substantive education in art. Programs that exist in only a few schools or otherwise in isolation may experience additional difficulties if they are to succeed.

Systematic, regular instruction on a weekly basis provides students the time and attention to art that is fundamental to a quality school program. Instructional time must be committed at a level commensurate with the curriculum selected or devised to implement DBAE. Most of these will require a minimum of one to two hours of instruction in a school week. One would not expect children to know mathematics without being instructed in addition, subtraction, multiplication, and division. It is not reasonable to expect children to understand the meaning in works of art or how to create works of art without appropriate instruction.

Administrative support is indispensable in both the school and the district. Community support from school boards and parents is also important because for any curriculum to prosper, the teachers must feel that the people to whom they are accountable are behind it. Administrative support includes advocacy for a quality art program in the general education of all students; the hiring of personnel and staff development necessary to prepare and maintain teacher competence for DBAE instruction; and, willingness to allocate material and other resources to properly implement a DBAE program.

Art education expertise is required in the form of personnel with professional preparation for DBAE instruction and back-up assistance in the form of consultants, curriculum supervision, and staff development. Teachers are central to the success of DBAE; therefore, to achieve a full and rich implementation, teachers must have a command of the DBAE approach. Because many art specialists and classroom teachers may not have had such professional preparation, the school district can help build competence in DBAE through inservice

staff development. The availability of trained art specialists and/or art curriculum supervisors significantly strengthens a DBAE program.

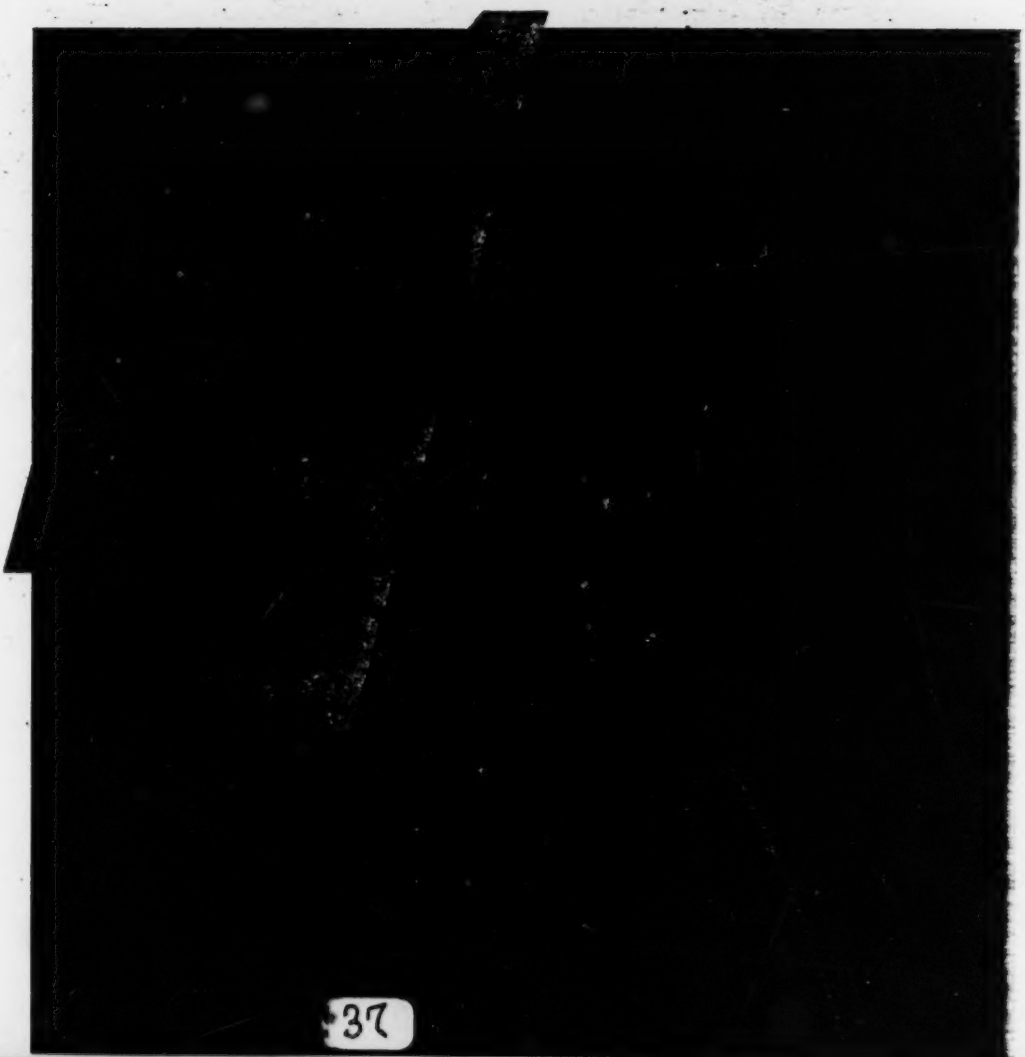
Evaluation **of student achievement, teacher instruction, and overall program effectiveness builds credibility in a DBAE program. Without an assessment of the components of DBAE, educators have no assurance of what has been learned by students and how well the program is working. Evaluation helps demonstrate that students do achieve, provides teachers with feedback that helps them improve their instruction, and reassures the principal and school board that the allocation of valuable resources is justified.**

Community resources **such as art museums, art centers, and residencies of artists of different types and from diverse cultural backgrounds, art historians, art critics, and aestheticians and others who can talk about art enrich and strengthen a DBAE program. Such resources should be coordinated with the DBAE curriculum, thereby reinforcing and adding rich dimensions not otherwise available within schools.**

The above contexts and conditions may vary in many ways from one community or school district to another. Of course, it is also recognized that the most desirable situation is one in which all circumstances are supportive. Where conditions are difficult, the implementation of DBAE will be affected accordingly.

Notes

curriculum



Commercial or Local Development

As more and more school districts across the country have adopted or expressed interest in DBAE, the development of curriculum materials and instructional resources produced both locally and commercially has shown a dramatic increase. The result is a range of options from which school districts may choose when building a DBAE program.

When considering options, perhaps the first question is whether to purchase curricula or develop such materials—or to do both. Before doing so, a review of state curriculum frameworks or local mandates is imperative so that programs will be consistent with state requirements and standards. In general, school districts have the flexibility to use published educational materials or those of their own devising as long as such materials are consistent with district or state requirements. Because a majority of the states and an increasing number of America's sixteen-thousand school districts have adopted a comprehensive approach to art, there are a number of versions on the commercial market that offer written, sequential instruction based on content from various art disciplines. These commercial products include reproductions of works of art, biographical material on artists, historical background on art movements, and other resources.

The advantages of a commercially produced curriculum are that it provides a ready-made program that can be adopted and adapted in a large number of schools and classrooms. However, commercial materials are usually not viewed as the curriculum, but are used to support the curriculum. Especially when art specialists are available to offer regular instruction in art, commercial materials are likely to be used in a supplementary fashion. Nevertheless, such adoptions enable districts to avoid reinventing the wheel by utilizing the experience and testing that went into the design and development of the commercial materials. Of course, an adoption does not

obviate the need to provide staff development to acquaint teachers with the curriculum and help them learn how to use it well.

Possible disadvantages of adopting a curriculum produced by a publisher or educational materials manufacturer are that it may not provide examples of works of art that relate to the local or regional museums or demographic circumstances; it may not adequately address all of the four art disciplines; it may not be entirely compatible with the state or local district framework or the tenets of DBAE; and, it may not offer the teachers a sense of ownership of the material that comes from having produced it in a local effort. The cost of obtaining published materials and stocking school classrooms also must be taken into account.

The advantages of a locally produced curriculum, created by a team of art specialists and curriculum developers organized within a district, region, or even a state, are that it allows the users to determine at the outset the scope and sequence of the art program. Such a curriculum facilitates selecting examples of works of art that may be locally available and cultural choices reflecting the local student demographics. Finally, local design and development of an art curriculum is usually considerably less expensive for the schools involved, although the cost of release time for curriculum and staff development can add up when considered how many years it may take to establish a program successfully. In any case, visual materials will still need to be purchased to support instruction.

The disadvantages of producing a DBAE curriculum locally are that while it may cost less, the investment of time and money required can be considerable (the process may take several years); the expertise for such an endeavor may be scattered or nonexistent in the community seeking such a program; and, most districts will probably lack the facilities and resources to actually produce and publish high-grade materials (although desktop publishing will make it easier to create the local variety).

An alternative is to blend the approaches and modify a published program to create a customized curriculum. This might be the most practical option for many districts. The scope and sequence of the curriculum, its learning objectives, and its individual lessons could be laid out and learning activities written by a local curriculum development team. Commercial products could be used for selected lessons, reproductions of some artworks, and other instructional materials. This offers the advantage of creating ownership of the curriculum by the teachers who will use it, while at the same time exploiting the availability of an increasing number of excellent support materials that have come on the market, including slides, videos, audio tapes, and posters of artworks.

Cultural and Social Needs

The general education curriculum of American schools needs to be increasingly sensitive to the rapidly changing demographics of the classroom. The increase of immigrants into the United States since the 1970s has brought millions of new students, especially of Asian and Spanish-speaking origin, into the schools. These students come from cultures that are very different from those that have dominated American life and have been reflected in the educational system, especially in the teaching of art. Until recent times the overwhelming emphasis on Western, and particularly European, art has been almost universal in school art programs, from kindergarten through college. There is an increasing recognition that other cultures have been neglected as sources of rich imagery and ideas that help students create, understand, and appreciate works of art and the world around them.

It takes effective teachers to connect students to the artistic achievements of any culture, their own as well as others. Art educators have for some time advocated an increasing multiculturalism in the curriculum,

one that would acknowledge that cultures other than Western also have much to offer for the study of art. This trend has also been reflected in the tendency of American museums to address a wide variety of world cultures, artists, and art styles and to devise educational programs and exhibitions that will attract diverse cultural audiences.

In DBAE, works of art selected for instruction need to clearly embody the concepts or features for which the works are experienced and studied. There is no special premium on the works of any particular era, place, or culture. Therefore, a DBAE program might include exemplars of art from European, Asian, African, and Latin American cultures alike, ranging in time from the most ancient to the most contemporary. It is true that because most art educators have not had very much contact with a wide range of works, it requires a special effort to identify and select images for study that represent cultures that have been neglected by art education in the past. But there is a growing amount of textual and pictorial material available on works of art from varied, global cultures.

In the 1990s the traditional neglect of these artistic resources in teacher education programs in art will need to be replaced by materials that truly reflect the variety and richness of our world and its history. This trend is increasingly reflected in many state frameworks and captures the multicultural spirit of the country in this decade and certainly beyond. Through staff development and new instructional resources both teachers and students should experience not only the art of their own cultures but those of cultures around the world. In this way multicultural needs and values can be learned and cross-cultural understanding and respect nurtured.

In addition to the multicultural feature, DBAE curricula may also draw imagery and ideas from a variety of art sources, including folk arts, ceramics, jewelry, crafts, industrial and applied arts, fashion design, photography and electronic media, in addition to painting, sculpture, printmaking, and architecture. All of these popular and fine art forms are suitable

for DBAE use if selected and employed consistently with DBAE principles. Many museums now feature exhibitions of photography, industrial design, folk arts, ceramics, textiles, and architectural drawings and models. The popular or applied arts offer exemplars that are likely to be extremely attractive to today's students. This is especially true when the emphasis is on the built, manufactured, and social environment.

Curriculum Design and Development

Throughout the country individuals and groups of art educators are working to produce new DBAE curricula. Perhaps the most effective way to learn about what has been accomplished and what is available is to attend the national conferences of the National Art Education Association and meetings of various state education organizations to hear about and view new ideas and products. Art specialists, curriculum developers, teacher educators, and students frequently use such forums as an opportunity to display their curriculum materials and obtain professional reactions. Commercial vendors usually display their products at such meetings. Publications, such as *Art Education, Arts & Activities,* and *School Arts,* offer the next best opportunity to become informed about new curricula and demonstration projects.

Typically, some of the curriculum materials on the market vary in structure and detail, but possess some if not all features of the DBAE model. The labeling of the disciplines is especially variable. For example, "aesthetics" may be titled "philosophy of art." Examples of art reproductions from world cultures are usually inadequate. Still, while some of these defects are continually being remedied in updated editions from publishers, many of the commercial curriculum materials do offer schools and districts an excellent opportunity to establish a form of DBAE. Ultimately the com-

mercial publishers are the only ones that have the resources to produce educational materials for quality art programs throughout the country for millions of students in thousands of schools.

Commercial elementary-level curricula may share features of DBAE, but each should be carefully reviewed for their respective strengths and weaknesses. Some examples of curricula that might be reviewed include:

Art in Action **(Holt, Rinehart & Winston)**

Art Works **(Holt, Rinehart & Winston)**

Discover Art **(Davis Publications)**

SWRL Art Program **(Phi Delta Kappa)**

SPECTRA: Learning to Look & Create **(Dale Seymour Publications)**

In addition to the above, which include full-scale lessons and supporting materials, there are a number of manufacturers who publish posters, books, slides, and video and audio tapes about art and artists for use in the classroom. These supplementary materials, such as *ART TALK* and *Art in Focus,* help support the integration of art criticism, art history, and aesthetics with art production.

The Getty Center for Education in the Arts, which does not produce or endorse any specific commercial product, has completed an experiment in DBAE curriculum development known as the Curriculum Development Institute (CDI), which took place from 1988 to 1990. The Center sponsored teams of art specialists, art supervisors, and museum educators from several states who prepared model lesson units to illustrate several different DBAE approaches. While not an entire curriculum, these sample units provide many ideas and features of DBAE. Intended to be a reference and illustration for others who wish to develop DBAE curricula, they are

available in *DBAE: A Curriculum Sampler,* published by the Getty Center. (For information on obtaining this publication, see the order form at the back of the ***Handbook.***)

In response to the demand for multicultural instructional materials, the Center, in cooperation with Crystal Productions and the J. Paul Getty Museum, introduced in 1991 the first set in the Multicultural Art Print Series (MAPS). These poster-size, full-color, laminated reproductions enable teachers to use artworks that have both greater relevancy and immediacy for the diverse mix of students increasingly found in classrooms, while broadening the range of exposure for all students to the variety of cultures contributing to the American mainstream. After consultation with museums representing a diverse range of American cultural contributions, sets of artworks were selected for the initial series depicting African-American and Pacific-Asian artworks, five from the California Afro-American Museum and five from the Pacific Asia Museum, both in the Los Angeles area. The back of each poster carries information about the work of art, artist, and the historical and social context in which the work was made. Specific thematic and aesthetic concerns of the artists and their respective cultures are addressed in the supporting text. Discussion questions and learning activities for students are also included in these materials, which span elementary through secondary grades and cover all four art disciplines. In future years it is envisioned that the Multicultural Art Print Series will be expanded with additional reproductions from other museums. (For more information about the Multicultural Art Print Series, see the order form at the back of the ***Handbook.***) It is hoped that these reproductions will help reinforce the important lesson that art does not belong to any single cultural group. Art is something we all have in common, regardless of race or nationality.

Notes

teaching

5

Roles of the Art Specialist and Classroom Teacher

A recurring question is "Who should teach DBAE?" The best-qualified person to teach DBAE is the teacher who is most competent to use the art disciplines to enhance student understanding of works of art. At the middle and secondary levels, where subjects are traditionally taught by specialists, the art teacher has the background and the experience to teach DBAE in the most compelling fashion. However, even art specialists may not have professional training in all of the art disciplines. Typically, teacher-preparation programs have primarily involved studio courses with only a token amount of art history and virtually no attention to the disciplines of art criticism and aesthetics. But this situation is changing, and both art and general classroom teachers in the future will be more broadly educated in art. Credential studies in colleges and universities as well as inservice staff development programs in school districts need to meet the needs of teachers for knowledge and skills in all four of the art disciplines.

At the elementary level, where subjects are usually taught by a general classroom teacher, the optimal situation is to have the art specialist and classroom teacher collaborate in providing a DBAE program. Some school districts do have regular classes taught by art specialists at the elementary level, but the art program is more likely to become integrated with the general stream of classroom instruction if the classroom teacher becomes involved and more knowledgeable about DBAE and thus better equipped to reinforce and extend the lessons.

Finally, there are many places where there are no art specialists available, either in the school or in the district, or where there are too few art specialists to adequately and regularly service all of the schools in a district. When art specialists are not available at the elementary level, the classroom teacher carries the sole responsibility for teaching art and is likely to

require commensurate staff development, support, and resources from the school principal and the district.

There are at least four important roles that need to be served by the art specialist, by the art specialist and classroom teacher working together, or by the classroom teacher, depending upon local circumstances and resources. These include:

expanding the content of the art program to include the four disciplines as part of teachers' continuing professional development (either specialist or generalist);

developing curricula or making effective use of published materials in the absence of established DBAE curricula traditions;

providing instruction in content and evaluating what has been accomplished; and,

advocating a comprehensive art program and seeking administrative support for the program so that DBAE has the opportunity to become a regular part of the curriculum rather than considered only an experiment or short-term commitment.

Roles of the Content Specialists and Museum Educator

Artists, critics, historians, aestheticians, and museum educators are additional community resources for a DBAE program. While they function outside of the school setting, they bring to the classroom a sense of the relevance and immediacy of what students are learning about art in their classroom lessons. Each has a distinctive contribution to make to the success of discipline-based art education.

Although each content specialist represents specific functions in the art community, each is also responsible for demonstrating to

students the ways in which all of the disciplines combine to create various levels of art experience. It is critical that students do not see artists or critics or historians or aestheticians only as one-dimensional specialists. For example, in considering the arts, the sources of creative expression are frequently drawn from perception, description, analysis, interpretation, and evaluation of works of art (art criticism); sensitivity to and appreciation of the heritage of art that is every artist's legacy (art history); and interest in and curiosity about the nature of art and the many fascinating questions raised by discussion of how judgments made about it can be justified (aesthetics). Therefore, artists, who do not separate out the distinctive contributions of the different disciplines, are affected by them all in understanding art and creating their own work.

By sharing conceptual tools, materials, and methods of inquiry used in their respective disciplines, artists, critics, historians, and aestheticians help to familiarize students with the mature practitioner's outlook and experience. For example, in the case of the artist, by demonstrating and talking about the process of artistry, from conception through design to execution, artists can help students appreciate the planning and deliberation that goes into the making of new works and the thoughtfulness and care with which mature artists approach their creative efforts. Artists can also demonstrate techniques used to create desired visual effects and how to expand the possibilities of various materials and tools in art-making. Artists should also teach sensitivity for the materials involved and the importance of patience, persistence, and other personal qualities that are necessary to the creative process. Artists can underscore the importance of evaluating their own work by learning to evaluate the work of others and how to use the feedback to make revisions and changes that will strengthen their own artistry. In a later section there is a discussion about how artists from different traditions and cultures as well as other local community resources can all be brought into a DBAE program.

The museum educator also functions in the real world of art in the community. In recent years many museums have increased their educational programs for school groups. Incorporating these programs into DBAE can enhance its effectiveness. This helps ensure that museum field trips, which require considerable effort and may be costly to arrange, are very special experiences. Some museums have created materials for previsit orientations, including texts, slide shows, and videotapes. A visit to the school in advance by a museum educator or a docent may help students become familiar with what they might expect to see and experience. A postvisit discussion helps reinforce the experience and make connections with classroom study.

In the museum the museum educator has the responsibility for helping visitors have successful experiences with works of art. To do so, he or she employs various educational aids, including labels, gallery tours, tapes, and printed materials. Planning a school visit, the museum educator needs to know students' age and class level, experience with art, cultural background, their place in the sequence of DBAE lessons, and what ideas the teacher is trying to reinforce through the visit. The museum educator should plan the museum experience in a way that reflects sensitivity to these issues.

Because students are frequently attending museums for the first time with a school group, the importance of orientation and introduction cannot be overestimated. The museum educator can explain what a museum is, how it decides what to acquire and preserve for exhibition, what goes on behind the scenes to preserve works of art and prepare them for installation, how museums differ from one another, and what kinds of things one can learn from and experience in museums. Museum educators can help students feel comfortable in museums so that they will want to come back on their own. They can integrate with the teacher's DBAE program so that the

questions students ask and the qualities of works to which they attend adequately reflect the broad array of interests explored back in the classroom.

Roles of Administrator, Parent, and School Board

Administrators, parents, and school boards are important contributors to the success of a DBAE program. Teachers will teach to the content and standards valued and supported by their supervisors, department heads, principals, and superintendents; school boards are more likely to endorse policies and programs that have broad parent and community interest and support. Therefore, for DBAE to be viable, it must be understood and supported by all of these constituencies, each of which provides a necessary building block for the foundations of a permanent art program.

Administrators, including superintendents and school principals, establish the place of art in the general education curriculum by advocating art for all students, not only for the gifted and talented as has often been the case in schools. Administrators can be effective spokespersons for DBAE in a school 's educational program. Advocacy is a substantive responsibility of educational leadership, but support of DBAE also requires commitment to provide the resources of staff development, instructional time, and materials that successfully institutionalize a program.

A DBAE team within the school, optimally including the principal, art specialist, and general classroom teachers, has proven to be effective in implementing and maintaining a DBAE program. The DBAE team members become the leaders, mentors, and motivators in their school, designing a plan, initiating inservice staff development, and sharing information about the DBAE program with other teachers, district personnel, and

people in the community. The team can also look for ways to integrate art across the curriculum.

Finally, the principal is in a position to provide the resources required by a DBAE program. This includes:

setting aside instructional time for regular and systematic instruction;

providing facilities that are appropriate for art lessons;

obtaining the written curriculum, which is indispensable to a functioning DBAE program, as well as instructional support materials to enrich the teacher's classroom instruction;

finding ways to bring in consultants and enrichment resources, such as artists, art critics, art historians, and aestheticians and others who can talk about art to work with teachers and students; and,

allowing and supporting opportunities for students to visit museums, artists' studios, and make other excursions away from the school to further explore art, such as architectural walks in the community.

The principal should also participate in the assessment process to help teachers strengthen the DBAE program and update the curriculum with new resources.

Parents can exercise enormous influence on the curriculum. Therefore, it is essential that their support be enlisted and their understanding be developed of the benefits of DBAE for their children's general education. Through the National Parent Teacher Association (PTA), National Parent Teacher Organization (PTO), and other support groups, parents may become more involved in school programs. They want the best educations for their children and it is the goal of DBAE to provide the best education in art.

Specifically, parents can support a DBAE program by advocating comprehensive art education in which their children experience and learn about various facets of art. This can be accomplished through meetings, presentations, newsletters, and word of mouth. As a partner with the National PTA, the Getty Center developed a meeting kit including publications and a videotape that is available from the National PTA's Chicago headquarters to interested chapters throughout the United States. The materials explain the benefits of a comprehensive art education program and why such programs should be part of every school's required course of study. In turn, parents can carry this message to their school boards and even to the larger community through advocacy and media attention directed to DBAE demonstration projects. Parents often serve on school boards and their interest and support are often critical to the implementation of DBAE.

Parents can also play an important role in reinforcing and extending their children's art education by taking their children to art museums, galleries, and art centers; acquiring and encouraging them to learn about art through books and television programs; and supporting their children's art-making activities. Another excellent and accessible resource for parents in assisting their children's art education is the local community architecture. Whether one lives in a large urban city or a small rural town, the variety and richness of building styles provide a basis for studying art. Many parents have reported that their children's interests even became their own, as families learned together about art through DBAE.

Finally, school board support is critical to the establishment and maintenance of a DBAE program. District policy is formulated by the local board. The policy decisions are often based on premises that reflect what is valued in the curriculum. Such a premise might be "students ought to have art as part of their general education." If similarly supportive statements and actions regarding the contributions of art to general education and implementation of quality art education programs are available from the

school board, principals will feel encouraged to reinforce and support a DBAE program. The Getty Center for Education in the Arts works with the National School Boards Association to find ways to help members of school boards learn more about the benefits of art education for students.

Notes

evaluation

Evaluation in DBAE may take place at three levels: ***student achievement, teacher competence,*** *and* ***program effectiveness.*** *These are utilized as needs, circumstances, and resources warrant.*

Student Achievement

The increasing competence of the student in creating, understanding, and appreciating art through DBAE instruction is the bottom line for DBAE, just as increasing competence is the bottom line in any other school subject. Therefore, evaluation of student achievement is an integral part of the program. Results provide important feedback to the teacher and administrator about the adequacy of the instruction and feedback to the curriculum designer and developer about the effectiveness of the program.

Art educators have traditionally resisted standardized testing that seeks to quantify student behavior in art, using instead more qualitative and subjective measures to assess students' art works. The portfolio approach requires the teacher to make a qualitative judgment about improvements in students' artwork over time, taking into consideration both form and content of these works as well as students' ability to handle technical tasks with art materials. This approach to evaluation places a premium on students' artwork as an ultimate measure of achievement in the course of study. But a comprehensive approach to art provides students the opportunity to perform and achieve in art in a number of ways, not only in those represented by art production. Therefore, the traditional studio portfolio approach, while suitable for one dimension of DBAE, does not fully answer the question: how ought an instructor in the DBAE classroom to evaluate student understanding and appreciation of art?

Progress has been made in some places, however, on the development of more comprehensive student process portfolios. These contain

not only products but also written material that addresses ideas and information from the historical, critical, and aesthetic disciplines. Although the traditional portfolio was often limited to students' own artworks, the current approach of a program like *ARTS PROPEL* includes essays, diaries, and research projects that make the portfolio as assessment resource not only for art but also for writing, evaluation of teaching, and other purposes.

Unlike other subject areas in the school curriculum, there are no widely published or widely used techniques or instruments for evaluation in art. This is due to the lack of a tradition of teaching or assessment, at least below the college level, in the disciplines of art history, art criticism, and aesthetics. Furthermore, there has not been a National Assessment of Educational Progress (NAEP) in art, a government-sponsored survey to determine students' knowledge and understanding in art, for more than a decade. Thus, evaluation in DBAE is also constrained by the lack of data and baselines for considering students' achievement.

Now, however, the importance of determining exactly what students are learning in their art lessons and building the credibility of the curriculum in the eyes of administrators, school board members, and parents has led to the development of evaluation measures appropriate to each of the disciplines. The commercial curricula, for example, all include attention to evaluation. Usually each lesson unit contains an evaluation section. The formats may include:

discussion questions (suitable for all disciplines);

comparison and contrast questions (with slides or other reproductions);

written essays;

portfolios; and,

performance exercises.

Certainly the forms of evaluation used in postsecondary classes where art history, art criticism, and aesthetics are studied are a source of ideas for assessment of student achievement in the nonproduction art disciplines for younger students.

One especially vexing challenge for assessment of DBAE is the longitudinal judgment of a student's work. If DBAE is to address the long-term growth of students' knowledge, understanding, and creativity in art over grades K through 12, some form of portfolio record must be developed to communicate change and achievement to teachers and students alike. A numerical score may reveal relative performance compared to other students on a standardized test, but until baselines are established for students of given grade and experience with DBAE, such scores will have little meaning. In the meantime, art educators must continue to devise ways of evaluating student achievement in DBAE that will provide indications of progress.

Teacher Competence

The evaluation of the quality of instruction in DBAE helps ensure that the teacher is accomplishing the goals set for delivery of the program. Because DBAE is a comprehensive approach in which many if not most teachers have not necessarily had professional preparation, it is useful that preservice and inservice staff development accompany implementation of the curriculum. Evaluation of teacher performance is a measure of the success of staff development and provides useful feedback to both the teacher and to the program supervisor or administrator.

Standardized or widely used instruments for assessing teacher competence in DBAE largely remain to be developed. There simply has not been very much teacher assessment in art, mainly because of the traditional

emphasis on studio work in preservice teacher education and the paucity of inservice staff development in art once teachers are in their professional settings. Current research suggests that there are different ways of teaching different subjects, including art. Strategies that are effective in one subject or setting may not work as well as elsewhere, partly due to the nature of the subject matter or discipline. Art educators developing procedures for teacher assessment need to be sensitive to these factors.

Evaluation of teacher competence is an issue in American education that has received considerable attention in the various recent reports on the reform of teaching and teacher education. Some states now have teacher examinations for both new and continuing teachers. These do not at the present focus upon instruction in art. The accountability movement of the 1970s and 1980s affected credentialing programs and used procedures such as peer review, classroom observation, and paper and pencil measures of basic skills and knowledge to determine the adequacy of teacher competence and instruction.

But peers need to be familiar with the subject being taught. An art specialist who is teaching a DBAE program should not be evaluated by an art specialist who is not familiar with DBAE nor by an evaluator who is not an art specialist. Also, when classroom teachers are evaluated in general, they ought to be evaluated in their art instruction as well as in other subjects. By scheduling observations of teachers to include art lessons, principals can encourage classroom instructors to value art in their own professional development.

More detailed and sophisticated measures, focusing upon the use of inquiry skills, or classroom management in connection with instruction, have resulted from empirical research and possibly could be adapted to the art classroom. Some of these have been developed in connection with a specific curriculum in other subject areas. There are no models that have

been designed and widely disseminated for art, but it is possible to adapt to the art classroom the kinds of questions one may ask in other subject matter contexts:

Is the instructor asking questions that help students understand, not just memorize, the purposes and functions of art?

Does the lesson make connections between the visual qualities pointed out in the use of reproductions of adult works and the principle that is being articulated?

Is the teacher's use of reproductions well integrated with the students' studio work and used to inspire and demonstrate the visual effects that it is the purpose of the lesson to nurture?

Self-report is one tool for evaluating teacher competence that has been used with success in various DBAE demonstration projects. The strengthening and improvement of teachers' attitudes toward art may impact the motivation, energy, and follow-up that go into instruction. The sense of self-growth and interest of the teacher, who also has the potential to be a learner in a DBAE program, is an appropriate measure of the preparation, delivery, and commitment to instruction in art that may be expected as a consequence of effective staff development.

Program Effectiveness

A third level of evaluation of DBAE is of the program and its outcomes. Beyond the assessment of individual student achievement and teacher competence, what has been accomplished by the DBAE curriculum as a whole? How can that feedback be used to improve the overall program in a school and in a school district? Answering these questions will assist the DBAE

team and administrators in determining what is needed to strengthen the curriculum and achieve the desired goals. Questions to be asked at the program effectiveness level might include:

Is there regular and systematic instruction in art by a qualified instructor or team?

Is the DBAE program consistent with the state framework, district guidelines, and graduation requirements?

Is the content of the program sequentially organized and provided in a written format for the teacher's use?

Is the content of the program balanced with knowledge, skills, and inquiry from each of the four disciplines?

Are the learning activities in the DBAE classroom varied and appropriate to the disciplines and the lesson objectives?

Are there sufficient instructional resources to support the program (e.g., reproductions, art books, equipment and media, etc.)?

Is the use of exemplars of works of art balanced and integrated, with representation from a diverse array of cultures, periods, and art forms?

Are opportunities for museum and gallery visits provided? Is there planning between the teachers and museum educator?

Are community resource people such as artists, art historians, and others being brought into the classroom to discuss and demonstrate what they do?

Are there opportunities for the teachers to receive additional inservice training in art, either within the school or in a higher education setting?

Does the teacher evaluate student performance, and is the teacher's performance evaluated in turn?

Does the program offer opportunities for contact and integration with other subject areas?

Are the administrators and school board supportive of the art program?

Is there a sense of fulfillment, achievement, and satisfaction among the program participants? What are the perceived unmet needs?

Notes

7 implementation

BEST COPY AVAILABLE

Advocacy and Commitment

The struggles to establish art as a subject in general education that took place throughout the 1970s and 1980s demonstrated that before a successful program in art can be implemented, it is first necessary for teachers, administrators, and educational policy makers to understand the reasons why art is important and what art can accomplish for youngsters in schools. In the past, appeals for the inclusion of art in the curriculum were often based on romantic notions of creativity and the personal and social development of the student artists. Today the content-rich and comprehensive approach of individual art educators, professional organizations in art education, and community art organizations is more complex and consistent with the general goals of American schooling. Advocacy for art education therefore is the first step in preparing the ground for a DBAE program. Before any commitment to a quality program in art is likely to be made, especially in the thousands of school districts without a history of such programs, people who are not familiar with art education need to understand why it is so important in young people's educational development.

This advocacy is both a political and an academic activity. It is a political activity because proponents of every subject matter in the school program aspire to advance their interests. Advocates do this by seeking curricular priority, increased resources, and the support of administrators and policy makers. School board decisions are often driven by the public's perception of what ought to be important in the classroom. For art not only to survive but prosper, advocacy must be extended beyond the school to the community in which schools function and which provides cues and support to policy makers on school boards and even in legislative bodies that fund instructional programs. Art advocacy is an academic activity because the development of quality programs must take place in:

the formulation of theory that underlies the construction of a quality program in art education;

the curriculum development efforts of university teams who create academic programs as well as the products of local teacher efforts to develop curriculum and the marketing of supportive materials by commercial publishers; and,

the teacher preparation programs at both the preservice and inservice levels.

The most powerful form of advocacy is demonstration and achievement. When results can be substituted for rhetoric and promises, the credibility of a program advances rapidly. Therefore, the best way to create interest in DBAE is to arrange for the program to be witnessed first-hand. Visits to classrooms where children are discussing art and asking intelligent questions about visual form, as well as making art, can be enormously impressive and influential on observers. If a classroom visit is not possible, videotapes can be used to show DBAE in action. Effective classroom practice is the best testimonial for DBAE. But in addition, advocacy also involves understanding the purpose and point of a program. Tools for advocacy include one-to-one discussions with administrators, presentations to school boards and parent groups, and the identification of selected literature that concisely and clearly argues the case for DBAE.

Commitment means very specific things in a school district:

Belief in the importance of art in students' general education, which ought to be articulated in the school districts' program goals and/or by separate resolution of the school board.

Adoption of a written curriculum (whether purchased or developed locally) offering content drawn from the four foundational art disciplines and organized in sequential fashion.

Regular time set aside for instruction in art in all schools at all levels in the school district, by qualified instructors who receive suitable professional preparation and support.

Resources for the support of the instructional program, including budgeting funds for building a library of artwork reproductions; the availability of equipment and materials for art production; and provision for field trips and for guests to visit classrooms to relate and demonstrate their experiences with art.

Continuing evaluation of the program at three levels—student, teacher, and program—and the use of those evaluations to strengthen and improve DBAE.

Preservice and Inservice Staff Development

The engine driving the DBAE program is a balanced and integrated curriculum drawing its content from the four art disciplines, but the engineer who drives the train is the teacher. Without competent instruction the best written materials are unlikely to have consequence. No art curriculum, DBAE or otherwise, can be effectively implemented without good teaching. Therefore, it is critical to the implementation of a DBAE program that the teachers, whether art specialists or general classroom teachers or both, be adequately prepared for the requirements of DBAE.

As part of the movement in art education toward comprehensive programs in art, many states have adopted new guidelines for teacher credentialing in art. This has paralleled the establishment of secondary-level graduation requirements in art for a growing number of states. A majority of the states now require at least one course in art or the arts for high school graduation. This in turn will necessarily have the consequence of upgrading

teacher education requirements—and, it is hoped, the programs—in the credentialing institutions.

Preservice preparation in art should include, at a minimum, study of the theory and practice of DBAE and its contributing disciplines. For the classroom teacher it may be in the form of a comprehensive course. Preferably, such preservice would also include additional courses to build greater sophistication and competence. For example, a required core course in art treating all of the facets of art may be preferred in some teacher education programs. The demands on students' time may make it difficult for more than that one course to be required for classroom teachers, although the expectation is that art specialists will be able to give much more time in their professional preparation for courses in art and the related disciplines. In some institutions, future teachers may be permitted or required to choose a separate focus on the art disciplines by selecting a survey course in art history or a comprehensive course in aesthetics, for example. The important point is that if classroom teachers and art specialists are to teach about the four disciplines to their students, they must have the opportunity to acquire background, experience, and familiarity with all the disciplines of art and how they can be integrated in instruction. The extent of this preparation will always be affected by teachers' interests and life experiences, the support for art in state and school district guidelines, the requirements of the credential program, and the time and resources available for exposure and involvement with art as part of teacher education.

Inservice or staff development in the actual school setting is also important for several reasons, primarily because so many teacher education programs typically provided classroom teachers with only a cursory introduction to art. To deliver a DBAE program, general classroom teachers need professional development to understand the theoretical basis of DBAE and how it is translated to instructional practice. Such opportunities are equally important for principals who monitor, evaluate, and support the pro-

gram, and for art specialists whose education and teaching focus has traditionally emphasized art production. Many districts have found that involving curriculum supervisors and other central administration personnel in such inservice experiences can elicit greater support and understanding of the district's DBAE program.

A variety of options can be considered when planning a DBAE inservice program, including:

After-school and Saturday workshops in DBAE, with teachers being compensated by the school district for the investment of their personal time.

Summer institutes running from a few days to several weeks, and repeated over the years, in which teachers acquire a greater level of proficiency with a DBAE program in order to help their own colleagues also become competent through a "trainer of trainers" model. Staff development efforts in California, Florida, Minnesota, Nebraska, Ohio, Oregon, Pennsylvania, Tennessee, and Texas are examples of such institutes.

Extension and continuing education courses at a local college or university where preservice DBAE instruction is offered or where teachers can select elective courses in the various art disciplines.

Self-study and building of one's knowledge base, skills, and understanding for DBAE through reading about art, visiting different types of museums and taking advantage of their education programs, going to various galleries, and working with art materials.

Dedication of part of the staff development time routinely expected of teachers, e.g., certain hours after the students' school day but within the teachers' working day as defined in contracts.

Community Resources

Each implementation of a discipline-based art education program will vary with the locale and circumstance. Although various components of the program will be similar or consistent from one setting to another, as the theory and practice require, there is latitude for significant differences in the shape and character of DBAE programs depending upon the availability and use of community resources. Those resources are of three kinds:

People—**the presence of working artists in the community, art critics at a local newspaper, art educators in a museum, and art history or aesthetics professors, including those who teach the anthropology, sociology, and psychology of art, at a local college or university provides opportunity for students to have first-hand contact with the community of discipline experts who can discuss and demonstrate the contributions of their respective fields to the understanding and creation of art.**

Places—**communities with museums, art galleries, and artists' studios offer educational opportunities for students to come into contact with works of art and the people who make, study, preserve, collect, and exhibit them. Other places that offer resources for art study include libraries, the homes of local collectors, public places where sculpture is exhibited, and local architecture.**

Events—**many communities have art fairs or public festivals in which artists participate. Museums offer special exhibitions, lectures or films in connection with exhibitions and interdisciplinary arts events in which visual forms are explored along with performance or literary art forms. An important source of information about local arts events are the newspapers or local magazines that feature calendars of art events, critical reviews, and background on local artists and exhibitions.**

It is beneficial to include representatives from the community in planning for a DBAE program. Museum educators need to work with school teachers to consider how to effectively coordinate with the DBAE program, which ought to include opportunities for students to view original works of art and come to appreciate the qualities in art that curators in a variety of museums select for preservation, study, and exhibition. Museum educators can help inform students about museums and the role they play in making cultural heritage accessible.

Notes

resources

Literature on DBAE Theory and Practice

The theory and practice of discipline-based art education have evolved in the 1980s through individual investigation, dissertation and thesis-directed research, presentations and dialogues at professional seminars and conferences, model programs and demonstration projects, and exchanges of concepts in periodicals. The literature may be summarized in four categories:

Theoretical literature **on DBAE advances new concepts and builds support for them by citing theoretical precedents in art education and related fields, logic and reason, and by developing persuasive arguments. The research that gives rise to the philosophical literature often involves breaking conceptual boundaries and focuses upon speculation and intellectual problem solving. Philosophical literature is theory making. An important issue for DBAE that falls into this category is developing the rationale for the role of art in general education.**

Experimental research literature **employs scientific methods to set forth hypotheses and subject them to tests to be affirmed or rejected. These studies, typically associated with professorial and graduate study in art education, psychology and child development, and related fields, may provide verification of theoretical tenets of DBAE or create new theory on the basis of experimental results. The focus on the four art disciplines suggests many inquiries suitable for empirical investigation. For example, in considering the language used by students in learning to share their responses to the visual properties of works of art, what sequence of art vocabulary is most effective for helping students acquire that language and learn to master it? What are the appropriate concepts from the theory of child development that have an impact on this issue?**

Curricular literature **involves translating a philosophical platform or set of ideas about teaching DBAE into its applications: objectives, lessons, support materials, and procedures for evaluation. Some of this literature is published by commercial manufacturers or can be obtained from local districts that have developed their own versions of DBAE. Word processing programs and desktop publishing have simplified the production of textual materials on a local level. The state frameworks and guidelines at the state and local level provide the overarching structure of general goals and program direction from which more specific curriculum applications may be generated. There are many periodical articles and reports made at state and national conferences concerning model programs and demonstrations of DBAE curricula in school settings.**

Historical literature **traces the development of the theory and practice of discipline-based art education. Such literature helps clarify the sources of ideas and the ways in which specific theories and practices have had an impact on the development of DBAE. This kind of literature helps art educators understand where DBAE came from and where it is headed.**

Selected literature about discipline-based art education is listed in Appendix D. The Getty Center for Education in the Arts has been especially involved in sponsoring the development of the DBAE literature, and its publications appear throughout the bibliography. For example, the Center sponsored the preparation of a major monograph on DBAE by Gilbert A. Clark, Michael D. Day, and W. Dwaine Greer that includes many theoretical contributions. Another important source is the Adjunct Clearinghouse for Art Education at Indiana University in Bloomington, a branch of the ERIC system, which has begun to list in its computer-accessed system a wide variety of literature about comprehensive art education.

Reference to such literature is useful to many people involved with DBAE:

Advocates **and consultants (such as workshop leaders) can use such literature to provide a philosophical or theoretical rationale for a quality art education program and in deliberations and negotiations with administrators and educational policy makers, which can lay the groundwork for adoption of DBAE.**

Program planners **such as curriculum supervisors and developers can draw from the literature of DBAE specific concepts for implementation, curriculum, instructional support, and evaluation. Although school districts will vary in many ways, they also have much in common, and the information and ideas contained in the literature can save time and prevent redundant development efforts.**

Teacher educators **at both the preservice and inservice levels can make use of the literature to reinforce and amplify their instruction. Providing concise and lucid explanations of the rationale and theory of DBAE helps teachers better understand what the program seeks to accomplish. The evidence is that teachers prefer to be intellectually connected to DBAE and not simply carrying out a recipe or implementing an approach they do not understand or appreciate.**

State Frameworks for Curriculum Guidelines

State curriculum frameworks developed by state departments of education have played a significant role in the evolution of discipline-based art education. The revision of frameworks in virtually every state over the past decade demonstrates the grass-roots support among art specialists, curriculum supervisors, teacher educators, and art education theorists and researchers for improving the quality of programs in art through the description of broad general policy. These frameworks not only provide guidance from the state

departments of education but also carry the imprimatur of the state superintendents and boards of education. They send a message to every school district that certain standards are required to be met for art instruction in the curriculum of schools in the state.

By including new models for art, the current state frameworks demonstrate that DBAE-type approaches are the progressive and preferred ones throughout the country. Frameworks do not spell out every detail of teaching and learning but provide general orientation. The actual curriculum is based upon such guidance. Frameworks are typically created by a large number of individuals and groups sharing their professional input and seeking a consensus that reflects the field's interests. Support for comprehensive, multifaceted art instruction is also affirmed by the National Art Education Association, the professional organization of art educators, and many of its state affiliates.

A recent study of the state frameworks for curriculum guidelines revealed that more and more states now require exposure and experience in the various art disciplines. While these comprehensive approaches go by various names (not necessarily "discipline-based art education"), they have much in common with DBAE and are often conceptually identified with it. Contributors to many of the newer state frameworks are leading theorists, practitioners, and teacher educators in DBAE.

Although the states promulgate frameworks and guidelines, policy is typically formulated at the local level, providing communities the opportunity to shape their schools' program to meet local needs. Broad general policy at the state level translates into the adoption of guidelines by local school districts that cue individual principals and their faculties to the expectations and requirements within that district. The adoption of DBAE as the art program of choice should be supported by written school board policies and budget allocations.

Regular time set aside for instruction in art in all schools at all levels in the school district, by qualified instructors who receive suitable professional preparation and support.

Resources for the support of the instructional program, including budgeting funds for building a library of artwork reproductions; the availability of equipment and materials for art production; and provision for field trips and for guests to visit classrooms to relate and demonstrate their experiences with art.

Continuing evaluation of the program at three levels—student, teacher, and program—and the use of those evaluations to strengthen and improve DBAE.

Preservice and Inservice Staff Development

The engine driving the DBAE program is a balanced and integrated curriculum drawing its content from the four art disciplines, but the engineer who drives the train is the teacher. Without competent instruction the best written materials are unlikely to have consequence. No art curriculum, DBAE or otherwise, can be effectively implemented without good teaching. Therefore, it is critical to the implementation of a DBAE program that the teachers, whether art specialists or general classroom teachers or both, be adequately prepared for the requirements of DBAE.

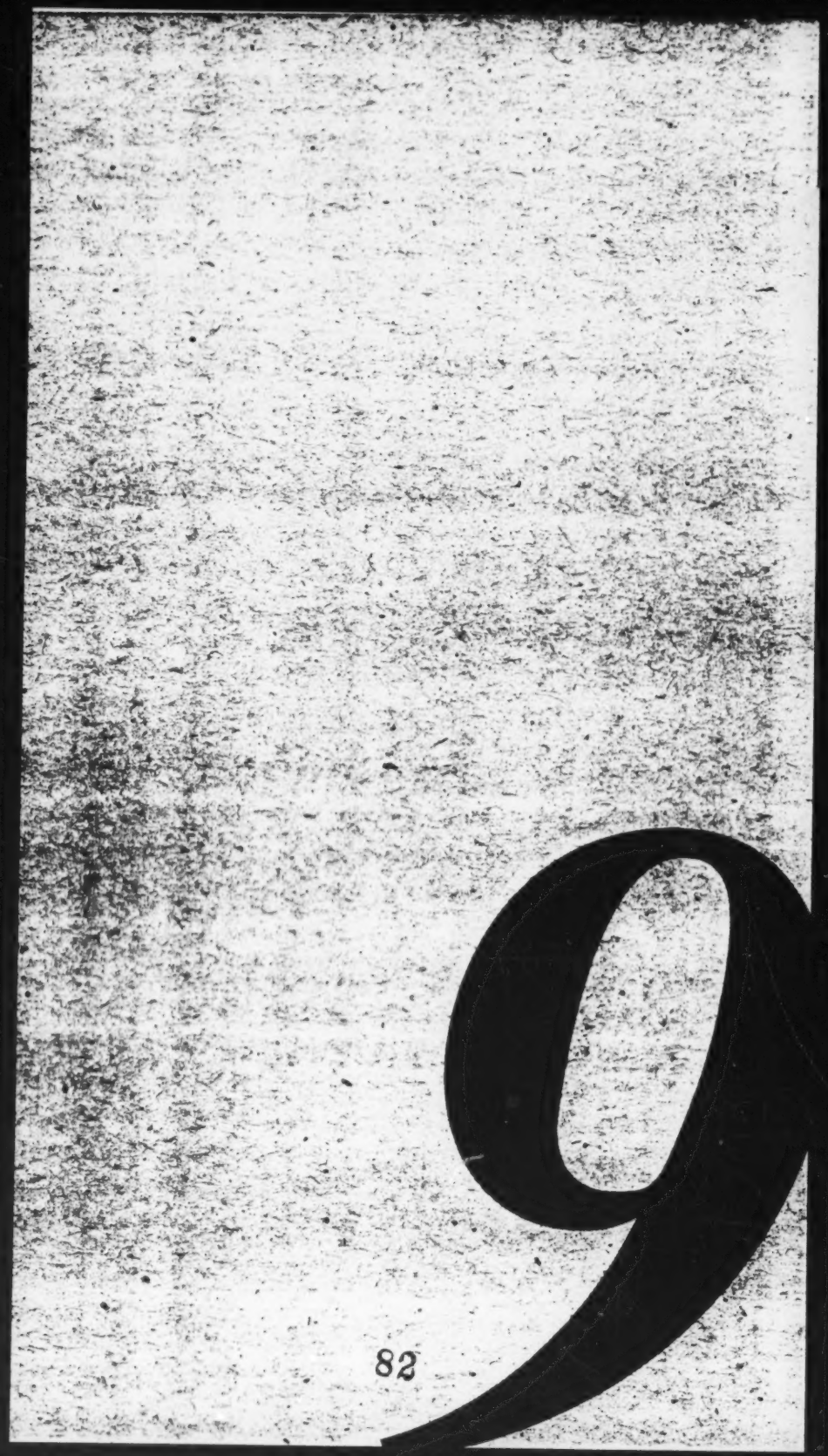
As part of the movement in art education toward comprehensive programs in art, many states have adopted new guidelines for teacher credentialing in art. This has paralleled the establishment of secondary-level graduation requirements in art for a growing number of states. A majority of the states now require at least one course in art or the arts for high school graduation. This in turn will necessarily have the consequence of upgrading

teacher education requirements—and, it is hoped, the programs—in the credentialing institutions.

Preservice preparation in art should include, at a minimum, study of the theory and practice of DBAE and its contributing disciplines. For the classroom teacher it may be in the form of a comprehensive course. Preferably, such preservice would also include additional courses to build greater sophistication and competence. For example, a required core course in art treating all of the facets of art may be preferred in some teacher education programs. The demands on students' time may make it difficult for more than that one course to be required for classroom teachers, although the expectation is that art specialists will be able to give much more time in their professional preparation for courses in art and the related disciplines. In some institutions, future teachers may be permitted or required to choose a separate focus on the art disciplines by selecting a survey course in art history or a comprehensive course in aesthetics, for example. The important point is that if classroom teachers and art specialists are to teach about the four disciplines to their students, they must have the opportunity to acquire background, experience, and familiarity with all the disciplines of art and how they can be integrated in instruction. The extent of this preparation will always be affected by teachers' interests and life experiences, the support for art in state and school district guidelines, the requirements of the credential program, and the time and resources available for exposure and involvement with art as part of teacher education.

Inservice or staff development in the actual school setting is also important for several reasons, primarily because so many teacher education programs typically provided classroom teachers with only a cursory introduction to art. To deliver a DBAE program, general classroom teachers need professional development to understand the theoretical basis of DBAE and how it is translated to instructional practice. Such opportunities are equally important for principals who monitor, evaluate, and support the pro-

Notes



appendixes

BEST COPY AVAILABLE

A. The Four Art Disciplines

DBAE provides instruction in the concepts, values, and processes intrinsic to the subject of art. These are acquired through integrated study of the four foundational art disciplines. Each of the disciplines provides a different lens or perspective for viewing, understanding, and valuing the work of art. The sources of information and ideas for the different dimensions of art include written accounts, self-reports, and demonstrations of *discipline practitioners* (artists, art critics, art historians, and aestheticians) and the *discipline knowledge base,* the accumulated knowledge, attitudes, and values that make up the content of the discipline. The knowledge base includes the history and evolution of the discipline, its "lore," and formal processes of inquiry in the field. Although these are outlined in separate sections, their treatment as discrete disciplines are primarily for purposes of explanation. In practice the disciplines should overlap.

ART PRODUCTION

Art production is the discipline of art-making, the creative processes through which artists produce images in various materials to create desired visual effects. There are many facets of art production that may be explored, studied, and experienced by students, including:

becoming familiar with a wide range of art materials, tools, equipment, and techniques;

learning about traditions of craftsmanship, such as respect for materials, and attitudes held by artists about their work;

developing the personal qualities required for successful artistry, such as persistence, patience, and self-criticism;

learning to express ideas and feelings in visual form;

understanding artists' motivations, learning about their lives and their contributions to society; and,

appreciating the various contributions to an artist's work made by his or her artistic training and experience. This includes the cultural histories from which artists draw inspiration and ideas.

In the classroom or in the artist's studio it is appropriate for the teacher to raise questions with students about the artist and his or her work even while students practice the skills of art-making and create their own art, including:

What are the steps involved in fashioning a given material and applying techniques to produce an artistic composition?

What might have been the sources of the artist's visual idea(s), and how have these been worked out in the composition?

Is the work well-made, and is the final product consistent with high standards of craftsmanship?

Is the artistic idea a new one, a variation on an old or established idea, or an encore of somebody else's work?

What changes might one make to strengthen the work?

ART CRITICISM

Art criticism focuses upon the perception, description, analysis, interpretation, and evaluation of works of art. It includes the basic observation, scrutiny, and report by artists, viewers, scholars, and others who encounter works of art to help them know and understand what is presented by the visual form. The art critic asks fundamental questions about what is there (perception and description), what it means (analysis and interpretation), and what its worth or value is (judgment).

There are two basic settings for art criticism:

***Journalistic*—the descriptive reviews of art exhibitions in galleries and museums that appear in newspapers and popular magazines, on radio and television, and are addressed to the general public; and,**

***Scholarly*—in-depth interpretive essays published in specialized, scholarly, and professional forums, such as journals and magazines, or reported at seminars and conferences.**

Art criticism involves careful observation of works of art, comparing and contrasting works to one another, and consideration of the social and other contexts in which works are produced. Questions to be asked might include:

What is the subject matter in the work? What is it about?

What is the specific significance and meaning of the objects, nonobjects, or visual effects in the work?

Does the work have an overall meaning to which the various components contribute?

What do critics say the work means and how is the work regarded overall in the development of the artist and of other artists?

What judgments might be made about the artist or the subject matter based upon the work being analyzed?

Art criticism is sometimes confused with aesthetic scanning, a technique for accessing works of art by focusing upon their visual properties. Aesthetic scanning is a useful tool for initiating the processes of art criticism; a description of scanning is included in Appendix B, along with other strategies for accessing art. But criticism requires a deeper level of analysis and exposition, one that connects the significance of the work to other work by the same artist and others and considers art in its cultural context, something that is not necessarily an outcome of the scanning experience.

ART HISTORY

Art history is the discipline that focuses upon the role of art and artists in culture and the history of art-making. Most individuals have not had an opportunity to learn very much about art history until college, since only token attention has ever been given to it in secondary schools and it has been almost totally neglected at the elementary school level. Art history provides the "big picture," the historical context in which all artistic achievement is considered. Art history as a discipline can have many interesting facets, including:

study of the history of art-making and artistic achievement in terms of traditional stylistic eras and movements;

analysis of the works of various artists whose works have been recognized and valued by society and preserved for future generations to experience;

investigation of works of art to determine origin, history, impact upon art and artists, and interpretations of meaning; and,

assessment and understanding of works of art in the light of broad social, political, and cultural themes that underscore art as an exciting and important form of human activity and accomplishment.

As students study art history they learn about concepts and procedures that help the historian place a work in its art historical context. These include:

***Attribution*—where, when, why, and by whom was a work made?**

***Style*—the distinguishing characteristics or qualities that identify a work and relate it to other works of art.**

***Connoisseurship*—the exercise of expert knowledge and keen discrimination to resolve problems of authorship, ownership, physical condition, and other aspects of works of art.**

Iconography—what are the meanings of the symbols in the work?

Provenance—what is the history of the ownership of the work?

Function—what was the original purpose of the work and why was it created?

Restoration—what has been done to return the work to its original condition?

Authentication—scholarly confirmation of the attribution of the work.

Art historians have created a huge literature in which the above concepts are employed and an enormous amount of scholarship has been expended on questions of attribution, style, iconography, provenance, and so forth. This material appears in both scholarly and popular books, which can be bought at any bookstore and especially in museums and galleries. Some art historians specialize in certain stylistic periods or movements, others focus on one or more individual artists, and still others emphasize the significance of works of art in their cultural, social, and political contexts. Here the work may overlap and integrate with that of the art critic or the aesthetician.

AESTHETICS

Aesthetic discussion takes place in anthropology, psychology, sociology, and philosophy and looks at the nature of art and raises questions about its definition and significance. Aesthetics helps students learn to evaluate the basis upon which to make informed judgments about art. It also helps them to appreciate the complexities and subtleties of a variety of aesthetic experiences. Aesthetics includes the study of the special qualities of the aesthetic

experience and its unique contributions to human life and culture.

The stereotype about aesthetics is that it is conducted by philosophers who carry on an esoteric dialogue in universities. But the fact is that the kinds of questions that many types of aestheticians ask are like those school children ask. When a child says "that picture is pretty," he or she is making a critical statement. Some aestheticians examine how these statements might be justified.

Although students may discuss issues about art in a less sophisticated way and without technical jargon, the evidence is that they are interested in understanding why one object is called a work of art and is placed in a museum while others are not. The study of aesthetics helps answer such questions as:

What is art?

What is meant when one says something is beautiful or ugly?

What is unique about the aesthetic experience?

How do we and how do other people support or justify our judgments about the value and significance of art?

Aesthetic discussion conducted with younger children should be consistent with their levels of intellectual and psychological development and their mastery of language. Children can talk about aesthetics. Through such experiences students can better appreciate the meaning of works of art, what kinds of objects are art in a variety of cultural contexts, and the special qualities they offer. Techniques that offer access to works of art, such as aesthetic scanning, help initiate the kind of talk about art through which students may eventually explore the nature of some types of art and probe its significance and its challenges.

B. Becoming Familiar with Works of Art

There are several strategies available in art education to enable viewers to gain initial access to works of art by perceiving, analyzing, and discussing various properties and qualities in the work. These techniques help initiate and introduce the encounter with art through which knowledge, understanding, and appreciation are acquired about works of art through the content of the four foundational disciplines. But accessing art is not itself a discipline, nor is it a substitute for the inquiry processes of the art disciplines, such as art criticism. It is an instructional strategy for encouraging the novice viewer to approach from various perspectives works of art with which they are typically unfamiliar. No special technical or professional skills are required to learn such access strategies. They each were specially developed to help beginners have successful encounters and experience with works of art. For example, the vocabulary used in all three of the access strategies that follow is from everyday experience.

Aesthetic Scanning

This method, developed by Harry S. Broudy and W. Dwaine Greer, is designed to involve the learner in actually seeing what is in a work of art by visually scanning and talking about four kinds of properties and qualities, each of which is briefly described along with some examples to illustrate the general focus of each of the properties. The skilled teacher leads students systematically through the following four steps:

(1) Sensory Properties

Teachers will ask students to identify specific visual elements in the work through their sensory contact with the work, including *lines* (thick or thin, vertical or horizontal or diagonal), *shapes* (natural or invented, geometric or organic), *values* (dark or light, bright or dull), *textures* (smooth or coarse, actual or implied), *colors* (warm or cool, intense or subdued, few or many), and *spaces* (positive or negative, deep or shallow).

Attention to sensory properties enables the viewer to locate the essential elements of art in the work and helps cultivate the noticing and pointing out of qualities, which is important for decoding and "reading" works of art. Furthermore, study of the relationships among the elements or principles of art (such as movement, contrast, repetition, center of interest, etc.) helps build skills in perception and understanding.

(2) Formal Properties

Students will be encouraged by teachers to describe the ways in which sensory properties are organized and unified in a work; how the basic visual elements are composed so that all parts work together to express ideas, feelings, and values. The visual elements include *organic unity* (contribution of each element of the overall composition), *theme and variation* (repetition or emphasis of a feature to give the work its character), *balance* (equilibrium of similar elements in symmetry or through use of unequal parts or elements in asymmetry), and *rhythm* (regular repetition of particular forms, often used to suggest motion).

Attention to formal properties demonstrates to the viewer the intellectual processes involved in organizing visual elements in works of art. It reveals the qualitative reasoning required to create a composition.

(3) Technical Properties

Students will identify what medium the artist has used, the tools and equipment used to produce the work, and the ways of working that result in certain

kinds of art, including *media* (oil paint or watercolor, wood or stone), *tools and equipment* (brushes or etching burin, chisel or mallet), and *ways of working* (sketching or printing, carving or polishing).

Attention to technical properties creates awareness in the viewer of the processes of artmaking and brings about an appreciation of the qualities of various materials with which artists work and the capacity of various tools and procedures to elicit desired visual effects.

(4) Expressive Properties

Students will respond to the expressive character of the work, the import of ideas and feeling in the work, including *mood language* (sad or cheerful, bold or timid, tranquil or agitated), *dynamic language* (sense of tension or energy, conflict or relaxation), and *idea language* (symbols, social concepts and values, psychological or political values).

Attention to expressive properties puts the viewer in contact with the contexts, meanings, and values of the work that helped inspire the artist or that create the overall significance of the work.

The Feldman Approach

This strategy for accessing works of art, developed by Edmund B. Feldman, begins with the teacher asking students the simplest questions about what they see and eventually may culminate in a comprehensive form of art criticism. The strategy includes the four components of description, analysis, interpretation, and judgment. But this is not a logical or necessary sequence. Such components may be interwoven and employed in various sequences. Teachers can use this approach to accessing and introducing works of art in a flexible manner suited to students' experience and available resources.

Description

This component, which is usually the point of departure for first looking at and talking about works of art, focuses on seeing what is in the work, what is going on there. The teacher might ask for a description of the *subject matter* (i.e., portrait, landscape, historical scene, street life) or the *design elements* (colors, lines, shapes). The premium is on beginning to share impressions about the work that are first apparent and perhaps most obvious about the image. By not only identifying the factual parts of the art work but also referring to the *qualities* of these parts (soft, harsh, open, dramatic), the student is enabled to respond effectively in the first instance to what he or she actually sees.

Analysis

This component evolves from description, but places attention on the way the parts of the image previously identified work together. Teachers initiate analysis by encouraging students to identify the overall and *pervasive characteristics* of the work, including the mood and expressive feeling in the work. Analysis further refines these perceptions by focusing upon how the artist uses *design principles* (balance, color relationships, repetition) to make the work a unified and coherent whole. Analysis completes the inventory of noticing what is in the work that begins with description.

Interpretation

Once students have paid attention to and identified what is in the work, they will want to begin to speculate about its *meaning.* Teachers can motivate by asking "What does this work say or mean to you?" Determining the meaning or message of a work is never easy, and there is no one correct interpretation. Sophisticated art critics often differ on such matters. But with guidance and practice a student can become increasingly competent at sorting through probable interpretations. This is another opportunity for every student to

provide a correct answer, although the instructor should challenge interpretations so that students will extend and refine what they see and think about what they see.

Judgments

The most difficult kind of access and understanding to a work of art is developing a sense of its value and significance. Here begins the necessary effort to distinguish preferences from judgments. Preferences are subjective reports that indicate an individual's likes and dislikes. These are perfectly legitimate for roughly describing a person's taste, but says nothing about the larger impact of the work on society. Judgments are attempts to use some *criteria* (such as those provided by theories of art like formalism or expressionism) that are appropriate for the particular work of art. In other words, judgment involves offering *reasons* for attributing value and significance (this is a leading example of Cubism because it was one of the first pictures to reveal a flattened picture plane).

The Mittler Approach

This access strategy, developed by Gene Mittler and based also on work by Jerome Bruner, provides four stages that have been used by teachers especially in secondary level art appreciation programs. Using the four stages as a guide, the teacher can direct students toward activities in art criticism and art history.

Stage 1—Premature Decision-Making

In this initial phase the student is engaged in a rudimentary but direct visual scanning of the work, to become acquainted with its surface elements and form impressions of the work as a whole. This is called "premature" because

it is conducted more or less automatically, without any particular requirement for guidance or insight. The teacher's goal is to move students beyond this stage as rapidly as possible.

Stage 2—Searching for Internal Cues

In this stage the student begins an active effort to examine and discuss artworks and in so doing becomes familiar with art criticism operations. These operations (as well as those for art history in Stage 3) are based upon the Feldman approach of description, analysis, interpretation, and judgment. These constitute a *search strategy* that helps students eventually identify the aesthetic qualities in a work. By learning how to look at works of art, a student learns how to acquire more and more information about art. The Mittler strategy builds on Feldman by also exposing students to several broad *theories on the nature of art* (imitationalism, formalism, emotionalism), so that they know not only how to look at art objects but also what to look for.

Stage 3—Searching for External Cues

Searching continues but now focuses upon art history operations or "external" cues that are not necessarily in the work but may require outside and additional knowledge. To illustrate the difference, in the description phase of Stage 2, attention is drawn to inventorying the subject matter and elements of art found in the work (art criticism). But in the description phase of Stage 3, students determine when, where, and by whom the work was completed (art history). In this stage, students learn how others have evaluated and judged the same works, which is added to the tentative personal decisions regarding meaning and merit developed by the student in the previous stages. The transition from art criticism to art history is facilitated by using the same operations (description, analysis, etc.) even if the focus has shifted.

Stage 4—Final Decision-Making

Having worked through some basic operations of art criticism and art history, the student is better prepared to make and back up his or her decisions (called "final" but not permanent, as judgments may change). The purpose of this stage is to emphasize that to understand and appreciate a work of art requires the making of informal and thoughtful decisions arrived at by a learning process. To be able to reinforce and justify a judgment with reasons derived from both internal and external sources is the end result of this overall strategy.

• • •

In addition to aesthetic scanning and the access strategies of Feldman and Mittler (all of which are based in a more formalist aesthetic), art educators have developed alternatives such as the empathic approach of Laura Chapman and one by Per Johanson that encourages students to return to their initial responses and compare these with a subsequent, more educated (we hope) response. Museum educators also develop strategies for gallery talks and docent tours to help viewers become familiar with works of art and begin to understand what is offered. Anthropology, sociology, and material culture studies have also provided helpful models and questions. Art educator June K. McFee has consistently encouraged teachers and students to deal with these sociocultural questions about art.

C. The Getty Center for Education in the Arts

J. Paul Getty, who died in 1976, left most of his personal estate to the museum he had established in Malibu, California. After considering Mr. Getty's

wishes, and conducting their own extensive research and deliberation, the board members of the J. Paul Getty Trust decided that in addition to the museum, they could also make other contributions to the arts and humanities. They established operating programs in the areas of conservation, education, and scholarship in the visual arts and related humanities. The Getty Center for Education in the Arts, one of the seven operating programs of the J. Paul Getty Trust, was created in 1982 to help improve the quality and status of arts education in the nation's schools, from kindergarten through twelfth grade. It seeks to accomplish this through five program areas:

> ***advocacy*** **for the role of art in general education;**
>
> ***curriculum development*** **of the multifaceted approach to art;**
>
> ***demonstration programs*** **to implement quality art teaching in classrooms;**
>
> ***professional development*** **of teachers and administrators through inservice and preservice programs; and,**
>
> ***theory development*** **through encouragement of scholarly work.**

The Center works in partnership with school districts, teacher education institutions, arts and education organizations, professional associations, and government entities to further the development of arts education in schools. It sponsors conferences and seminars, publishes materials, produces videotapes for advocacy and staff development, organizes projects for teacher education, supports research, and works in other ways to accomplish its goals.

When the Getty Trust decided to establish the Center, it sought counsel from art educators throughout the country to help it identify and develop a strategy for building broad-based support for art in the basic K

through 12 curriculum. The majority of advisors encouraged the Center to select one approach to art education and to support it, rather than try to represent all points of view and all approaches. Further research led to the identification of discipline-based art education. This approach had been developing in the art education field for almost two decades. Also known as "quality art education," "content-based art education," or "comprehensive art education," DBAE has steadily received increasing theoretical and political support from art educators due to its emphasis on a richer, multidimensional experience in art for all students. Discipline-based art education is the unifying thread running throughout all the programs and activities conducted or sponsored by the Getty Center for Education in the Arts.

The Getty Center did not invent discipline-based art education. Rather, the Center acts as a catalyst to promote efforts already underway in the field to reform the content and delivery of art instruction in schools. It joins with many individual advocates and organizations who believe such an approach is an effective way to teach and learn about art. By integrating ideas and skills from four art disciplines, the DBAE approach enables students to experience art in many possible manifestations.

D. Selected Bibliography

Books and Anthologies

Dobbs, Stephen M., ed., *Research Readings for Discipline-Based Art Education: A Journey Beyond Creating,* Reston, VA: National Art Education Association (sponsoring agency: Getty Center for Education in the Arts), 1988.

Ewens, Thomas, ed., *Discipline in Art Education,* Providence: Rhode Island School of Design, 1986.

Hurwitz, Al, ed., *Aesthetics Education—The Missing Dimension,* Baltimore: Maryland Institute College of Art, May 1986.

Kern, Evan J., ed., *Art Education, Aesthetics, and Art Criticism. Collected Papers, Pennsylvania Symposium* (King 's Gap Environmental Education Center, Carlisle, PA, May 6-7, 1986), Harrisburg: Pennsylvania State Department of Education, 1986.

London, Peter, ed., *Beyond DBAE: The Case for Multiple Visions of Art Education,* n.p., Peter London, 1988.

Smith, Ralph A., ed., *DBAE: Origins, Meaning, and Development,* Urbana: University of Illinois Press, 1989.

Monographs, Reports, and Proceedings

Arnheim, Rudolf, *Thoughts on Art Education,* Los Angeles: Getty Center for Education in the Arts, 1990.

Broudy, Harry S., *The Role of Imagery in Learning,* Los Angeles: Getty Center for Education in the Arts, 1987.

Clark, Gilbert A., *Examining Discipline-Based Art Education as a Curriculum Construct,* Bloomington, IN: ERIC:ART, Indiana University, 1991.

Day, Michael, and others, *Art History, Art Criticism, and Art Production. An Examination of Art Education in Selected School Districts. Volume II: Case Studies of Seven Selected Sites.* Santa Monica, CA: Rand Corporation (sponsoring agency: Getty Center for Education in the Arts), 1984.

Eisner, Elliot W., *The Role of Discipline-Based Art Education in America's Schools,* Los Angeles: Getty Center for Education in the Arts, 1987. (Reprinted in *Art Education* 40, September 1987, 6-26, 43-45.)

Gardner, Howard, *Art and Human Development,* Los Angeles: Getty Center for Education in the Arts, 1990.

Lasher, Rick and Raichle, Elaine, eds., *Discipline-Based Art Education,* n.p., Art Educators of New Jersey, 1989.

McLaughlin, Milbrey Wallin, and others, *Art History, Art Criticism, and Art Production. An Examination of Art Education in Selected School Districts. Volume III: Executive Summary.* Santa Monica, CA: Rand Corporation (sponsoring agency: Getty Center for Education in the Arts), 1984.

McLaughlin, Milbrey Wallin, and Thomas, Margaret A., *Art Education in Selected School Districts. Volume I: Comparing the Process of Change Across Districts.* Santa Monica, CA: Rand Corporation (sponsoring agency: Getty Center for Education in the Arts), 1984.

Getty Center for Education in the Arts, *Beyond Creating: The Place for Art in America's Schools,* Los Angeles: Getty Center for Education in the Arts, 1985.

Getty Center for Education in the Arts Publications

SALES PUBLICATIONS

BOOKS

Discipline-Based Art Education: A Curriculum Sampler
Edited by Kay Alexander and Michael Day
Eight separate teams of art teachers, curriculum specialists, museum educators, and art discipline specialists worked together to create curricula that provide examples of DBAE in practice. Includes elementary, middle, and secondary units.
1991, 344 pp., 121 b/w illus., 3-ring binder, $9.95

Art Education and Human Development
Howard Gardner
Dr. Gardner, professor of education at Harvard University, explains how the production and appreciation of art makes use of thought processes normally excluded from traditional measures of human intelligence.
1990, 63 pp., 1 b/w illus, paper, $7.50

Thoughts on Art Education
Rudolf Arnheim
In this volume, internationally noted psychologist and art educator Rudolf Arnheim summarizes his insights and ideas on art education.
1988, 68 pp., 11 b/w illus., paper, $7.50

The Role of Imagery in Learning
Harry S. Broudy
Dr. Broudy, professor emeritus of the University of Illinois, shows the role that images, both in general and in the arts, play in everyday experience and in the development of the educated mind.
1988, 56 pp., paper, $7.50

The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education
Fifteen university teams composed of studio artists, art historians, art critics, aestheticians, and art educators met in 1987 at a week-long seminar to focus on professional preparation of teachers for instruction in art.
1988, 240 pp., paper, $12

Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons

Contains summaries of discussions of child development and different cognitive styles, art and society, and curriculum reform, which were topics addressed at a 1987 seminar on theoretical issues related to DBAE.

1988, 164 pp., 12 b/w illus., paper, $9.00

The Role of Discipline-Based Art Education in America's Schools

Elliot W. Eisner

This essay by Elliot Eisner, professor of education and art at Stanford University, is valuable for teachers, curriculum developers, school administrators, and artists interested in establishing and maintaining more substantive visual arts programs in their schools.

1988, 48 pp., 2 b/w illus., paper, $7.50

VIDEOTAPES

The Imagination Machines

A joint project of the Getty Center for Education in the Arts and the Discovery Channel, this videotape explores how the language of technology is the language of the arts and how arts education is using technology to engage children in new ways of expressing and learning about the arts.

1991, ½-in. VHS, 60 min., color, $15

Arts for Life

This video advocates arts education to educators and parents and includes classroom scenes of students demonstrating how visual art education can promote critical thinking and creative expression.

1990, ½-in. VHS, 15 min., color, $10

Agenda for Progress in Art Education

Contains excerpts from presentations given at a national conference, "Education in Art: Future Building," including John Brademas, A. Graham Down, Stephen Mark Dobbs, Stephen Kaagan, and Bruce Newlin.

1990, ½-in. VHS, 75 min., color, $15

The Role of Art in General Education

Harry S. Broudy discusses the unique contributions imagery makes to learning and general education, including language development.

1988, ½-in. VHS, 30 min., color, $15

Duke, Leilani L., "The Getty Center for Education in the Arts and Discipline-Based Art Education," *Art Education* 41 (March 1988): 7–12.

Ecker, David W., "Cultural Identity, Artistic Empowerment, and the Future of Art in the Schools," *Design for Arts in Education* (January/February 1990): 132.

Ecker, David W., and Palmer, Carleton, "Non-Rhetorical Questions: Categorizing Living Traditions," *Journal of Multi-cultural and Cross-cultural Research in Art Education* 4 (1986): 139.

Efland, Arthur E., "Curriculum Antecedents of Discipline-Based Art Education," *Journal of Aesthetic Education* 21 (Summer 1987): 57–94.

Efland, Arthur E., "Studies in Art Education: Fourth Invited Lecture. How Art Became a Discipline: Looking at Our Recent History," *Studies in Art Education* 29 (September 1988): 262–274.

Efland, Arthur E., "Curricular Fictions and the Discipline Orientation in Art Education," *Journal of Aesthetic Education* 24 (Fall 199): 67–81.

Eisner, Elliot W., "Alternative Approaches to Curriculum Development in Art Education," *Studies in Art Education* 25 (Summer 1984): 259–264.

Eisner, Elliot W., "An Analysis of Lanier's Analysis of *Beyond Creating*," *Studies in Art Education* 28 (Winter 1987): 118–122.

Eisner, Elliot W., "Discipline-Based Art Education: A Reply to Jackson," *Educational Researcher* 16 (December 1987): 50–52.

Eisner, Elliot W., "Discipline-Based Art Education: Its Criticisms and Its Critics," *Art Education* 41 (November 1988): 7–13.

Eisner, Elliot W., "Structure and Magic in Discipline-Based Art Education," *Journal of Art and Design* 7 (1988): 185–196.

Eisner, Elliot W., "The Principal 's Role in Arts Education," *Principal* 67 (January 1988): 6–10.

Esterow, Milton, "Changing the Look of Art Education: An Innovative Program of the Getty Center for Education in the Arts," *Artnews* 86 (April 1987): 112–113.

Feinstein, Hermine, "Redesigning Preservice Programs to Implement Discipline-Based Art Education: Institutional Realities," *Art Education* 42 (March 1989): 6–9.

Fleming, Paulette S., "Pluralism and DBAE: Towards a Model for Global Multi-cultural Art Education," *Journal of Multi-cultural and Cross-cultural Research in Art Education* 6 (1988): 65–74.

Gehlbach, Roger D., "Art Education: Issues in Curriculum and Research," *Educational Researcher* 19 (October 1990): 19–25.

Gray, James U., "A Seventy-Five Percent Solution for the Success of DBAE," *Art Education* 40 (September 1987): 54–57.

Greer, W. Dwaine, "A Structure of Discipline Concepts for DBAE," *Studies in Art Education* 28 (Summer 1987): 227–233.

Greer, W. Dwaine, "Discipline-Based Art Education: Approaching Art as a Subject of Study," *Studies in Art Education* 25 (Summer 1984): 212–218.

Greer, W. Dwaine and Rush, Jean C., "A Grand Experiment: The Getty Institute for Educators on the Visual Arts," *Art Education* 37 (January 1985): 24, 33–35.

Greer, W. Dwaine and Silverman, Ronald H., "Making Art Important for Every Child," *Educational Leadership* 45 (December 1987/January 1988): 10–14.

Gregory, Diane C., "Review of Elementary and Junior High School Discipline-Based Art Education Instructional Resources," *Art Education* 42 (May 1989): 14–21.

Hamblen, Karen A., "What Does DBAE Teach?" *Art Education* 41 (March 1988a): 23–24, 33–35.

Hamblen, Karen A. "Cultural Literacy through DBAE Repertoires," *Journal of Multicultural and Cross-cultural Research in Art Education* 6 (1988b): 88–98.

Hamblen, Karen A., "An Examination of Discipline-Based Art Education Issues," *Studies in Art Education* 28 (Summer 1987): 68–78.

Hamblen, Karen A., "A Universal Relative Approach to the Study of Cross-Cultural Art," *Journal of Multi-cultural and Cross-cultural Research in Art Education* 4 (1986): 198.

Hamblen, Karen A., "The Issues of Technocratic Rationality in Discipline-Based Art Education (Utah State Adopted Curriculum Guide, Art is Elementary)," *Studies in Art Education* 27 (Fall 1985): 43–46.

Hausman, Jerome J., "Another View of Discipline-Based Art Education," *Art Education* 40 (January 1987): 56–60.

Hausman, Jerome J., "Advocacy of the Arts in a Multicultural Society," *Journal of Multicultural and Cross-cultural Research in Art Education* 4 (1986): 203.

Hewett, Gloria J. and Rush, Jean C., "Finding Buried Treasures: Aesthetic Scanning with Children," *Art Education* 40 (January 1987): 56–60.

Hines, Diane C., "A Report on Discipline-Based Art Education," *American Artist* 51 (August 1987): 68–69.

Jackson, Philip W., "Mainstreaming Art: An Essay on Discipline-Based Art Education," *Educational Researcher* 16 (August/September 1987): 39–43.

Johnson, Nancy R. "DBAE in Cultural Relationships," *Journal of Multi-cultural and Cross-cultural Research in Art Education* 6 (1988): 15–25.

Kern, Evan J., "Antecedents of Discipline-Based Art Education: State Departments of Education Curriculum Documents," *Journal of Aesthetic Education* 21 (Summer 1987): 35–56.

Kleinbauer, Eugene W., "Art History in Discipline-Based Art Education," *Journal of Aesthetic Education* 21 (Summer 1987): 205–215.

Kohn, Marylou, "Restructuring the Future of Art Education Curricula," *Studies in Art Education: A Journal of Issues and Research* (1984): 233.

Lanier, Vincent, "A+R+T, A Friendly Alternative to Discipline-Based Art Education," *Art Education* 40 (Summer 1987): 46–52.

Lanier, Vincent, "Discipline-Based Art Education: Three Issues," *Studies in Art Education* 26 (Summer 1985): 253–256.

Lankford, E. Louis, "Making Sense of Aesthetics," *Studies in Art Education* 28 (Fall 1986): 49–52.

Lewis, Hilda P., "Discipline-Based Art Education: An Overview," *Art Education* 40 (September 1987): 4–5.

Lovano-Kerr, Jessie, "Implications of DBAE for University Education Teachers," *Studies in Art Education* 26 (Summer 1985): 216–223.

Lovano-Kerr, Jessie, "Another Look at Multicultural Education," *Texas Trends in Art Education* (Fall 1988): 5–10.

MacGregor, Nancy P., "Aesthetic Education and Current Trends Affecting Art Education," *Journal of Aesthetic Education* 20 (Winter 1986): 83–86.

MacGregor, Ronald N., "An Outside View of Discipline-Based Art Education," *Studies in Art Education* 26 (Summer 1985): 241–246.

MacGregor, Ronald N., "DBAE Secondary Level: Compounding Primary Gains," *NASSP Bulletin* 73 (May 1989): 23–29.

Mason, Rachel, "Art and Multicultural Education: The New Ethnicity in the UK," *Journal of Art & Design Education* 9, 3 (1990): 241.

McFee, June K., "Cross-Cultural Inquiry into Social Meaning of Art: Implications for Art Education," *U.S. Society for Education through Art* 4, 1 (December 1986): 252.

McFee, June K., "An Analysis of the Goal, Structure and Social Context of the 1965 Penn State Seminar and the 1983 Getty Institute for Educators on the Visual Arts," *Studies in Art Education* 25 (Summer 1984): 276–280.

McMurrin, Lee R., "Principal 's Role in Implementing Discipline-Based Art Education," *NASSP Bulletin* 73 (May 1989): 31–34.

Pittard, Norma K., "The Romanticist Legacy and Discipline-Based Art Education," *Art Education* 41 (March 1988): 42–47.

Risatti, Howard, "Art Criticism in Discipline-Based Art Education," *Journal of Aesthetic Education* 21 (Summer 1987): 217–225.

Rubin, Blanche M., "Using the Naturalist Evaluation Process to Assess the Impact of Discipline-Based Art Education," *NASSP Bulletin* 73 (May 1989): 36–41.

Rush, Jean C., "Interlocking Images: The Conceptual Core of A Discipline-Based Art Lesson," *Studies in Art Education* 28 (Summer 1987): 206–220.

Rush, Jean C., Greer, W. Dwaine, and Feinstein, Hermine, "The Getty Institute: Putting Educational Theory into Practice," *Journal of Aesthetic Education* 20 (Spring 1986): 85–95.

Santos, Sheryl L., "Promoting Intercultural Understanding through Multicultural Teacher Training," *Action in Teacher Education* 8, 1 (1986): 15–27.

Sevigny, Maurice J., "Discipline-Based Art Education and Teacher Education," *Journal of Aesthetic Education* 21 (Summer 1987): 95–126.

Silverman, Ronald H., "A Rationale for Discipline-Based Art Education," *NASSP Bulletin* 73 (May 1989): 16–22.

Silverman, Ronald H., "The Egalitarianism of Discipline-Based Art Education," *Art Education* 41 (March 1988): 13–18.

Smith, Peter, and Pusch, James, "A Cautionary Tale: The Stalling of DBAE," *Visual Arts Research* 16 (Fall 1990): 43–50.

Smith, Ralph A., "The Changing Image of Art Education: Theoretical Antecedents of Discipline-Based Art Education," *Journal of Aesthetic Education* (Summer 1987): 3–34.

Spratt, Frederick, "Art Production in Discipline-Based Art Education," *Journal of Aesthetic Education* 21 (Summer 1987): 197–204.

Stokrocki, Mary, "Teaching Art to Students of Minority Cultures," *Journal of Multi-Cultural and Cross-Cultural Research in Art Education* 6, 1 (1988): 99–111.

Welter, Cole H., "Discipline-Based Art Education: Not If, But When?" *Design for Arts in Education* 89 (November/December 1987): 22–28.

Wieder, Charles G., "Essentialist Roots of the DBAE Approach to Curriculum: A Critique." *Visual Arts Research* 16 (Fall 1990): 26–30.

Notes

Your Comments Please

The DBAE Handbook was designed to be a useful resource that provides clear and succinct information about discipline-based art education. The Getty Center for Education in the Arts welcomes your assessment of how useful you have found the ***Handbook*** and your recommendations for improvements in the next edition.

Please use this page to note your comments and return it to:

The Getty Center for Education in the Arts
401 Wilshire Boulevard, Suite 950
Santa Monica, California 90401

Getty Center for Education in the Arts Publications

SALES PUBLICATIONS

BOOKS

Discipline-Based Art Education: A Curriculum Sampler
Edited by Kay Alexander and Michael Day
Eight separate teams of art teachers, curriculum specialists, museum educators, and art discipline specialists worked together to create curricula that provide examples of DBAE in practice. Includes elementary, middle, and secondary units.
1991, 344 pp., 121 b/w illus., 3-ring binder, $9.95

Art Education and Human Development
Howard Gardner
Dr. Gardner, professor of education at Harvard University, explains how the production and appreciation of art makes use of thought processes normally excluded from traditional measures of human intelligence.
1990, 63 pp., 1 b/w illus, paper, $7.50

Thoughts on Art Education
Rudolf Arnheim
In this volume, internationally noted psychologist and art educator Rudolf Arnheim summarizes his insights and ideas on art education.
1988, 68 pp., 11 b/w illus., paper, $7.50

The Role of Imagery in Learning
Harry S. Broudy
Dr. Broudy, professor emeritus of the University of Illinois, shows the role that images, both in general and in the arts, play in everyday experience and in the development of the educated mind.
1988, 56 pp., paper, $7.50

The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education
Fifteen university teams composed of studio artists, art historians, art critics, aestheticians, and art educators met in 1987 at a week-long seminar to focus on professional preparation of teachers for instruction in art.
1988, 240 pp., paper, $12

Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons

Contains summaries of discussions of child development and different cognitive styles, art and society, and curriculum reform, which were topics addressed at a 1987 seminar on theoretical issues related to DBAE.

1988, 164 pp., 12 b/w illus., paper, $9.00

The Role of Discipline-Based Art Education in America's Schools

Elliot W. Eisner

This essay by Elliot Eisner, professor of education and art at Stanford University, is valuable for teachers, curriculum developers, school administrators, and artists interested in establishing and maintaining more substantive visual arts programs in their schools.

1988, 48 pp., 2 b/w illus., paper, $7.50

VIDEOTAPES

The Imagination Machines

A joint project of the Getty Center for Education in the Arts and the Discovery Channel, this videotape explores how the language of technology is the language of the arts and how arts education is using technology to engage children in new ways of expressing and learning about the arts.

1991. ½-in. VHS, 60 min., color, $15

Arts for Life

This video advocates arts education to educators and parents and includes classroom scenes of students demonstrating how visual art education can promote critical thinking and creative expression.

1990, ½-in. VHS, 15 min., color, $10

Agenda for Progress in Art Education

Contains excerpts from presentations given at a national conference, "Education in Art: Future Building," including John Brademas, A. Graham Down, Stephen Mark Dobbs, Stephen Kaagan, and Bruce Newlin.

1990, ½-in. VHS, 75 min., color, $15

The Role of Art in General Education

Harry S. Broudy discusses the unique contributions imagery makes to learning and general education, including language development.

1988, ½-in. VHS, 30 min., color, $15

The Value of Art in Education

Includes excerpts of keynote addresses from a national conference, "Discipline-Based Art Education: What Forms Will it Take?" by William Bennett, Ernest Boyer, Elliot Eisner, and Frank Hodsoll (vol. 1); volume 2 includes full presentations by Dr. Eisner and Dr. Boyer.
1988, two vols., ½-in. VHS, vol. 1 36 min., vol. 2 100 min.; color, $25

POSTERS

Multicultural Art Print Series

Published by the Getty Center for Education in the Arts in conjunction with the J. Paul Getty Museum and Crystal Publications

The Multicultural Art Print Series (MAPS) is a poster series designed to promote understanding, knowledge, and appreciation of many cultures and peoples with whom we share our lives by familiarizing us with works of art created by artists from diverse ethnic backgrounds.

MAPS I—Series includes a set five images selected from the collections of the California Afro-American Museum Foundation in Los Angeles and a set of five images from the Pacific Asia Museum in Pasadena, California.

MAPS II (available summer 1992)—Series includes a set of five images by Mexican-American artists selected from the National Museum of American Art (Washington, D.C.) and a set of Chumash, Hopi, Hopi-Tewa, Lakota, and Navajo images from the collections of the Southwest Museum in Los Angeles.

All MAPS are 18 × 21 in. laminated color posters that include questions based on aesthetics, art criticism, art history, and studio aspects of the image printed on the back. Sets include a teacher's guide and are packaged in a sturdy plastic portfolio. Posters are available as a set or as a series.

MAPS I and II sets and series may be ordered from Crystal Productions, 1812 Johns Drive, P.O. Box 2159, Glenview, IL 60025; write or call (619) 345-5423 for ordering information.

COMPLIMENTARY PUBLICATIONS

Future Tense: Arts Education Technology Conference Summary

Twenty-seven session summaries from the 1991 conference that explored how new technology is being applied to arts education and how the arts are shaping technological developments.
1991, 32 pp., b/w illus., paper

Education in Art: Future Building

Proceedings from a 1989 national conference on building the future for art education includes summaries and texts of approximately 40 keynote and panel presentations and meet-the-expert workshops.

1990, 180 pp., paper, b/w illus.

Inheriting the Theory: New Voices and Multiple Perspectives on DBAE

Topics addressed at a 1989 seminar on issues related to DBAE include the study of art as a discipline and its effects on cognitive development, evaluation of student progress in art, and multicultural art education.

1990, 112 pp., b/w illus.

"Perceptions of Discipline-Based Art Education and the Getty Center for Education in the Arts"

Stephen Mark Dobbs

A position paper from the author of *The DBAE Handbook* and a former program officer at the Getty Center that clarifies the Center's goals and its views on DBAE.

1988, 9 pp.

From Snowbird I to Snowbird II: Final Report on the Getty Center Preservice Education Project

This report summarizes the outcomes of a project that began when ten universities designed new courses or restructured existing ones to reflect the tenets of DBAE.

1990, 56 pp., paper

Aesthetic Persuasion: Pressing the Cause of Arts Education in America's Schools

Stephen S. Kaagan

Dr. Stephen Kaagan, former commissioner of education for the state of Vermont, discusses arts education in the context of the push for national education reforms and provides a strategic framework for making a greater place for the arts in the nation's schools.

1990, 56 pp., paper

Beyond Creating: The Place for Art in America's Schools

The Getty Center's first public report on art education draws attention to the need for quality visual arts education programs in schools.

1985, 88 pp., paper, color illus.

The Getty Center for Education in the Arts Newsletter

The newsletter provides semiannual updates on the Center's programs and initiatives. Feature articles cover multifaceted approaches to art education, advocacy, theory development, curriculum development, and professional development, along with examples of DBAE in action.

Published spring and fall annually, 11 x 14 in., 12 pp., b/w illus.

All prices subject to change.

Sales Publications and Videotapes

Quantity	ISBN/ Title	Unit Price	TOTAL
	PUBLICATIONS		
____	214-6 DBAE Handbook $10.00		____
____	171-9 DBAE: A Curriculum Sampler $9.95		____
____	179-4 Art Education and Human Development $7.50		____
____	163-8 Thoughts on Art Education $7.50		____
____	145-x Role of Imagery in Learning $7.50		____
____	144-1 Preservice Challenge $12.00		____
____	136-0 Issues in DBAE $9.00		____
____	146-8 Role of DBAE in America's Schools $7.50		____
	VIDEOTAPES		
____	The Imagination Machines $15.00		____
____	Arts for Life $10.00		____
____	Agenda for Progress in Art Education $15.00		____
____	The Role of Art in General Education $15.00		____
____	The Value of Art in Education $25.00		____
SUBTOTAL			____
California residents add 8.25 % sales tax			____
Shipping and Handling			____
TOTAL			____

All prices subject to change

Shipping and handling:
Rates are for surface mail.
Up to $10.000 add $3.00
$10.01-15.00 add $4.00
$15.01-20.00 add $4.50
Over $20 add $5.00
Over $50 add $7.00

Complimentary Publications

____ Future Tense

____ Education in Art: Future Building

____ Inheriting the Theory

____ "Perceptions of DBAE and the Getty Center"

____ From Snowbird I to Snowbird II

____ Aesthetic Persuasion

____ Beyond Creating

____ The Getty Center Newsletter (if you are not already receiving it).

NAME

ADDRESS

CITY STATE ZIPCODE COUNTRY

( )

DAYTIME TELEPHONE NO.

METHOD OF PAYMENT

____ Payment enclosed (personal check or money order in U.S. funds made payable to Getty Trust Publications)

____ Pro forma invoice (we will send you an invoice; when we receive your payment, we will ship your order)

____ Please charge my credit card: _____ VISA _____ MasterCard

Account No. _____ Expiration Date _____

Signature _____

Send orders and inquiries to: Getty Center Publications Distribution Center, P.O. Box 2112, Santa Monica, CA 90407
Telephone orders: To order by telephone using a credit card, call (310) 453-5352 weekdays between 9:00 a.m. and 5:00 p.m. Pacific Standard Time. Fax (310) 453-7966.

GCEA-8

NAME

ADDRESS

CITY STATE ZIPCODE COUNTRY

( )

DAYTIME TELEPHONE NO.

Send orders and inquiries **for complimentary publications only** to Getty Center for Education in the Arts, 401 Wilshire, Suite 950, 9th Floor, Santa Monica, CA 90401.

About the Author

Stephen Mark Dobbs is a native San Franciscan who was educated at Stanford University, completing fellowships in American history and psychology and a doctorate in education and the arts. As a professor of arts and humanities at San Francisco State University, Dobbs founded the InterArts Center and was assistant to the president of the university.

Dr. Dobbs has also been a visiting professor or scholar at Harvard, Stanford, University of Washington, and University of London. He has served as a program analyst with the JDR 3rd Fund in New York City and later served as senior program officer for the Getty Center for Education in the Arts.

In 1989 he was appointed CEO and executive director of the Koret Foundation, a San Francisco-based philanthropy. In 1991 he assumed responsibilities as president and CEO of the Marin Community Foundation, the third-largest community foundation in the United States.

THE GETTY CENTER FOR EDUCATION IN THE ARTS

ISBN 0-89236-214-6